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THE LIFE
OF
MASACCIO.

LA VITA
DI
MASACCIO.

GR III
BRITISH MUSEUM

To the Honble Sir HORACE MANN Bar^{t} Knight of the Most Honble
Order of the Bath, and His MAJESTY'S Envoy Ext^{ry} at the Court of Tuſcany,
the Following Life of the Celebrated Painter Maſaccio, with some specimens
of his works in Fresco, at Florence, is most Humbly dedicated, by his Most Obliged
and most Obedient Servant,
Thomas Patch

in Italian & English by

A Sua Eccellenza, il Sig^{r} Cav^{r} ORAZIO MANN, Baronetto della Gran Brettagna,
Cavaliere dell'Inſigne Ordine del Bagno, e Inviato Straordinario di S. M.
Britannica, alla Corte di Toscana, queſta vita del celebre Pittore Maſaccio,
con alcuni Saggi delle pitture di Lui a freſco, che ſono in Firenze, vien dedicata,
umilmente dal ſuo Dev^{mo} e Obbligatiſsimo, Servitore.
Tommaſo Patch

THOMAS PATCH

PAINTER

TO THE LOVERS OF THE ART OF PAINTING.

THoſe who are converſant in the fine Arts are without doubt informed that a Painter known by the name of Maſaccio lived in Florence about three hundred and forty years ago. In his youth he diſcoverd a ſurpriſing genius of invention and it was his good fortune to live at a time when the Arts began to riſe again, though to him is principally owing the reſtoration of that of Painting.

Maſaccio was born in the year 1402. when Brunelleſco and Donatello by the ſtrength of their own genius and induſtry had reſtored the Arts of Sculpture and Architecture, Maſaccio from a ſimilitude in genius, contracted an early

ly

TOMMASO PATCH

PITTORE

AGL' INTENDENTI DELL' ARTI DEL DISEGNO.

SI ſa per tutte le Scuole, che vi è ſtato Maſaccio Pittore in Firenze, trecenquaranta anni fa, giovane d' ingegno originale, ed inventore, ed uno di quei che naſcon rari fra la moltitudine imitatrice; ed ebbe anche la fortuna di naſcere in tale età, che mentre riſorgevano le altre Arti del Diſegno potè a lui toccare in ſorte la gloria di riſuſcitar la Pittura, e che da lui ſe ne conti il principio.

Maſaccio al naſcer ſuo nel 1402. trovò già fattiſi maeſtri da loro ſteſſi il Brunelleſco e Donatello ritrovatori della Scultura e dell' Architettura, ingegni ſublimi, e due primi lumi nella Storia noſtra, e fatto amico di queſti due Filoſofi per ſomiglianza di coſtumi, finchè viſſe

pote

ly friendſhip with them and by their aſſiſtance he acquired great knowledge in their Arts, ſuch as a correctneſs in drawing and perſpective and what till then was not cultivated, a taſte for the antique, but above all, the great ſecret of the Art which they ſeem to have known ſo well, that of boldly imitating nature and drawing from life, a practiſe ſo highly approved of by all great Artiſts, though neglected by the ignorant. Before this the Painters were unacquainted with the rules either of drawing, Colouring, lineal or aireal perſpective, knew nothing of compoſition, diſpoſition of their figures or of drapery, the want of all which was ſoon diſcoverd by Maſaccio for in all his works there plainly appears an attempt to remedy thoſe defects, beſides a maſterly freedom in his pencil till then likeviſe unknown ſo different from the diſagreable ſtiffneſs in the horrid ſpectres of the School of Giotto and of the modern gretian Moſaicks. Maſaccio by that means made a rapid progreſſ towards perfecting the Art of Painting, ſo that in about eighty years after him it arrived at the greateſt pitch of glory in Italy.

All this has been often repeated in the Treatiſes on Painting, particularly by Vaſari and lately by Baldinucci, who ſays that Maſaccio anbeg to Paint at the age of nineteen and worked both at Florence and Piſa *in Freſco* and in water colours as was than practiſed, (the Art of Painting in oyl being yet unknown in Italy) but being diſcontented with the Florentins who had then driven out his great Protector, old Coſmus of Medici, he went to Rome, from whence however he returned as ſoon as he heard that Coſmus was again received in Florence. He then ſucceded Maſolino in painting the Chapel of the family of Brancacci in the Church of the Carmelites, which he did not however live to finish, dying in 1443. in the forty firſt year of his age, his death was ſo ſudden that it gave great ſuſpicion of poiſon.

He was the ſon of a publick Notary, Simone dei Guidi, a family that came from a place called St Giovanni in the upper valley of the river Arno where he was born and Educated and was

called

potè molto attignere della ſcienza loro, come il buon Diſegno, la Proſpettiva, e qualche poco fin d' allora del guſto per l' antico; ma ſoprattutto il gran ſegreto dell' Arte, che tutti a tre par che ſapeſſero, di gettarſi arditamente ad imitar la natura e ritrarla dal vivo, pratica de' grandi artiſti, e che da' volgari per lo più ſi sfugge o ſi aborre. Si dipigneva per l' avanti ſenza diſegno e ſenza colorito, e non ſi conoſceva nè proſpettiva, nè innanzi nè indietro, nè compoſizione, nè accordo, nè invenzione, nè moto nelle figure, nè pieghe naturali ne' panni. Di ciò s' accorſe Maſaccio, come pare, in un tratto, poichè nelle pitture ſue vi ſi ſcorge ſempre di ciaſcuna di quelle coſe i nuovi principj, o almeno ſempre qualche tentativo, oltre quella maeſtrevole facilità di pennello non conoſciuta per l' avanti; onde rimaſero tanto addietro i ſecchi ſpettri della ſcuola di Giotto e i moſaici Greco-barbari. Maſaccio ſi vide qual paſſo giganteſco fece fare in un tratto alla Pittura, che per tanti anni, e avanzava così lenta, che pareva piuttoſto ferma, e dopo lui non impiegò più d' ottanta anni a ſalire alla ſua maggiore altezza in Italia.

Queſte coſe ſono ſtate dette e ridette ne' noſtri libri con quel poco, che Giorgio Vaſari, e ultimamente il Baldinucci anno raccontato di lui. Cominciò di 19. anni, e dipinſe a Firenze ed a Piſa a freſco ed a tempera come ſi faceva, prima che quà s' imparaſſe a dipignere a olio. Andò a Roma mal contento di Firenze, forſe fuggendo qualche perſecuzione de' Fiorentini quando ei cacciarono Coſimo de' Medici il vecchio ſuo protettore, poichè appena ſeppe il ſuo ritorno che egli corſe a Firenze ove ſucceſſe a Maſolino nel Carmine a dipignere la Cappella Brancacci, e in quei lavori morì nel 1443. di quarantun' anno, così ſubitamente che ſi ſoſpettò al ſolito di veleno.

Ei fu figlio di un Notaro detto Simone dei Guidi di famiglia venuta alla Città dal Caſtello di S. Giovanni del Valdarno di ſopra, ove egli ſteſſo era nato e rilevato, ed ebbe nome Tom-

maſo

called Thomas, but the Florentins on account of his perſonal aukwardneſſ and ſlovenlineſſ in his dreſſ gave him the nickname of Maſaccio (the augmentative of *accio* in the Italian language implying contempt) he was however of a ſweet diſpoſition, ſincere and generous, never demanding even what he had gained but when diſtreſſed, and he was always ready to relieve others when it was in his power, theſe good qualities created envy in ſome of his countrymen, though it does not appear that he ever ſought their favour, but rather following the example of Donatello, deſpiſed it, at the ſame time that he ſhewed a Philoſophical indolence in not ſeeking to make a greater figure elſewhere, nor was he terrified by the example of the unjuſt treatment which his Friend and Maſter Brunelleſco met with from the Florentins, but contented himſelf with the ſatisfaction of being eſteemed by the two great men before mentioned, aud it is recorded that Brunelleſco greatly lamented his death on account of the loſs which the Art of Painting had ſufferd by it.

The Works of this excellent Artiſt which ought to have been preſerved with the utmoſt care have either been totally deſtroyed or much damaged, ſo that there is ſcarcely any remaining entire but what is in the Chapel of the family of Brancacci, of which Vaſari gives a long deſcription with ſuch juſt encomiums as ſhew the great eſteem they were held in, at the time he wrote, when the Arts were at the Greateſt height and ſo many great maſters living, it will be ſufficient to ſay that both Michelagnolo and Raphael ſtudied after them and that the latter even condeſcended to introduce ſome of thoſe figures into his own compoſitions having beſides learnt from Maſaccio the ſureſt method of varying his Characters by taking them from nature.

I have therefore thought that it would be acceptable to the lovers of Painting and uſefull to the Arts in general to preſerve the memory at leaſt of a few of the moſt choſen heads of this excellent Painter, for which purpoſe I have traced twenty four of them from the originals, and have reduced two of his groups into ſmall,

having

maſo, ma i Fiorentini lo chiamavano Maſaccio perchè lo vedevano aſtratto e malveſtito e indolente. Egli era però dolce, docile, ſincero e generoſo, nè cercava il ſuo danaro ſe non aſtretto dal biſogno, pronto a giovare a tutti per impulſo di cuore, ed incapace di fare altrui male. Forſe furono le ſue virtù, che non gli permiſero di trovar grazia tra' Fiorentini, del che non ſi legge che ei ſi accoraſſe, anzi ſull' eſempio forſe di Donatello, ſe ne riſe, e moſtrò la ſua manſuetudine e indolenza filoſofica nel non cercare altrove di far più figura. Nè par che lo ſpaventaſſe l' iniquo trattamento che ei vide fare al ſuo compagno e maeſtro Filippo Brunelleſco; ebbe però il conforto d' eſſere ſtimato almeno da quei grandi uomini; e del Brunelleſco ſi ſa ch' ei diſſe che molto ſi era perſo nella ſua morte.

D' uomo sì grande le opere che dovrebbero almeno conſervarſi come monumenti, ſono ſtate già diſtrutte o imbiancate le più, nè vi reſta quaſi altro che le pitture a freſco nella Cappella dei Brancacci, le quali forſe più dell' altre dovrebbero conſervarſi. Il Vaſari che le deſcrive lungamente con tanta lode, c' inſegna a ſtimarle, mentre ci fa vedere quanto erano valutate fino nel ſuo tempo, che fu il colmo di noſtr' arte, ed in cui vivevano valent' uomini, che or non ſono, fra' quali baſta rammentare Michelagnolo e Raffaello che vi ſtudiarono; e queſt' ultimo non ha ſdegnato di ſervirſi fin dell' iſteſſe figure, ed imparò da Maſaccio anche il più ſicuro modo di eſprimere la varietà de' caratteri col ritrarle ſempre dal vero.

Io dunque ho creduto di far coſa grata a' curioſi della noſtra Storia ed utile all' Arte, di conſervarne almeno la memoria pubblicando una ſcelta per ſaggio in ſtampa di teſte da me ſteſſo attentamente lucidate ed inciſe, e due gruppi in pic-

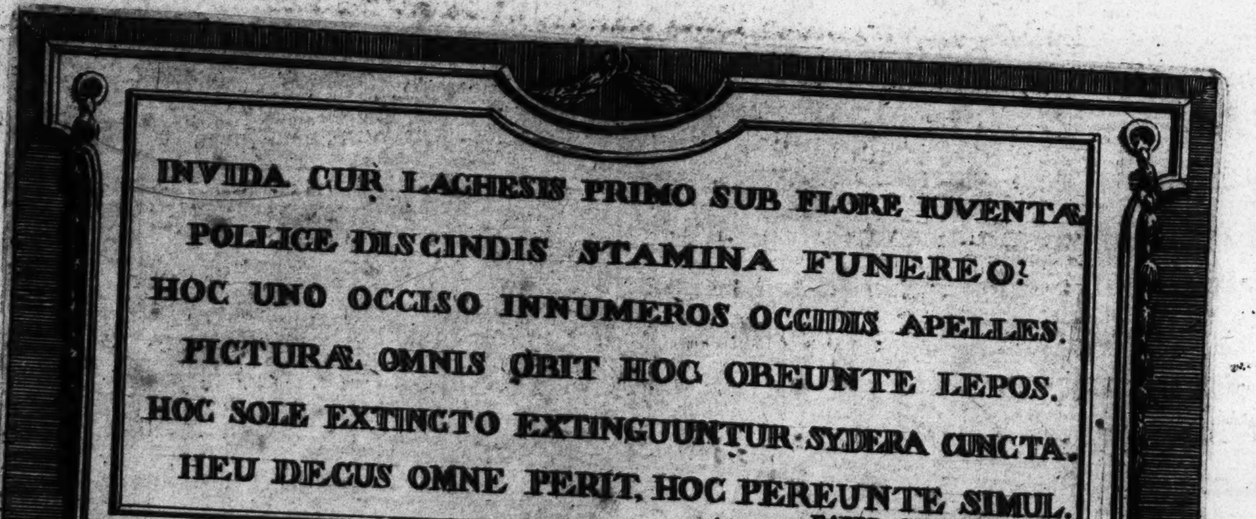
colo

having attempted by a Pictoreſque manner of engraving to preſerve the ſtile and the ſimplicity of the *freſco*, which does not require the exactneſſ or the minute touches of a more accurate engraver. Among the figures in thoſe groups it is eaſy to diſcover that of St Paul, which Raphael has often introduced into his own works, and among the heads, (which according to the Practiſe of Maſaccio are all portraits) he has introduced his own into the picture which repreſents Peter and Simon the Magician, as it plainly appears to have been done from a looking Glaſs. Another portrait of Maſaccio, tho not from the ſame original, has been lately engraved for a Book entitled *Elogi de' Pittori*, and publiſhed here under the direction of Sig. Ignazio Hughford, well known for his judgement and practiſe in Painting as well as for the large Collection of Pictures which he is poſseſsed of. There is likewiſe a third original portrait of this Author painted on a tile, not unlike that which I have engraved, of which mention is made by Cinelli in his Diſcription of Florence, among the Pictures of Marquis Torregiani, which collection is now by inheritance in the palace of Marquis Gerini.

colo, procurando di conſervare nella ruſtica ſemplicità del mio intaglio l' indole della pittura a freſco, che non ammette le minute ultime eleganze del bulino. Fra le figure ſi riconoſcerà facilmente il S. Paolo che ha fatto poi tanta figura rifatto più d' una volta da Raffaello, e fra le tante, che ſon tutte ritratti, ſecondo il coſtume di Maſaccio, ſi vedrà il ſuo proprio preſo dalla Storia di Simon Mago, la qual teſta ſola ſtà in modo che moſtra eſſere il ſuo ritratto fatto da lui alla ſpera. Fra gli Elogj de' Pittori ſcelti, che ſi van pubblicando ſotto la direzione del Sig. Ignazio Hughford Pittor noſtro, noto per la ſua abilità e perizia, e per la raccolta de' Quadri, che ei poſſiede, veggo il Ritratto di Maſaccio ſtampato non diſſimile dal mio, benchè venga da diverſo originale. Vi è ancora in Firenze una terza teſta originale di non diverſe ſembianze, dipinta in tegolo, e rammentata dal Cinelli fra i Quadri del Marcheſe Carlo Torrigiani paſſata ora per eredità in Caſa del Marcheſe Gerini.

In Firenze

L' Anno MDCCLXX.



INVIDA CUR LACHESIS PRIMO SUB FLORE IUVENTÆ
POLLICE DISCINDIS STAMINA FUNEREO?
HOC UNO OCCISO INNUMEROS OCCIDIS APELLES.
PICTURÆ OMNIS OBIT HOC OBEUNTE LEPOS.
HOC SOLE EXTINCTO EXTINGUUNTUR SYDERA CUNCTA.
HEU DECUS OMNE PERIT, HOC PEREUNTE SIMUL.

FABIO SEGNI.

FARI QUAE SENTIAT

The life of **FRÁ BARTOLOMMEO** *della Porta,*
a Tuscan painter, with his works,
engraved from the original pictures,
dedicated, to the Honorable HORACE WALPOLE,
an Intelligent Promotor, of the fine Arts,
by his most Obedient and most humble Servant
Thomas Patch

Vita di Frá Bartolommeo della Porta, pittor Toscano,
colle Sue opere, intagliate in rame, dagli originali,
Dedicata al Sig.re Orazio Walpole Nobile Inglese,
Fautore Intelligente, delle bell'Arti,
dal Suo umil Servo Tommaſo Patch
1772.

THOMAS PATCH
TO THE READER.

I Muſt naturally ſuppoſe that the lovers of the fine Arts, are acquainted with the merit of this celebrated Tuſcan Artiſt, who though a Friar, had ſo great a part in the glory of modern Painting, that Raffael did not diſdain to learn from him.

He was born in the City of Prato in the year 1469. where he became a Friar on the 26. of July 1500, and died the eighth of october 1517. at Florence in the Convent of S. Marks.

I have undertaken to publish, as many of the works of this celebrated Author, as are to be found in Tuſcany, hopeing that the method I have taken in this work may be uſefull to the arts.

I intend to publish the whole in five numbers each number to contain 24. prints, with a deſcription and meaſure of each picture, all thoſe contained in the firſt number, are in the convent of S. Mark.

N. 1. The Preſentation of our Saviour to the Temple, painted in oil on wood, is the Altar piece of the Novitiates, the figure of old Simon has a white garment with a red mantle, the Madonna in Blue lined with ash[illegible] colour, S. Joſeph in yellow, the Saint on her knees in

dark

TOMMASO PATCH
AL LETTORE.

IO ſuppongo già che tutti gl' intelligenti non ignorano, chi foſſe queſto celebre Artefice Toſcano, che ſi fece Frate, e non oſtante ebbe tanta parte nella gloria della Pittura moderna, che fin Raffaello non ſdegnò di apprendere da lui.

Nacque vicino alla città di Prato nel 1469. *e ſi fece frate Domenicano nella detta città il dì* 26. *di Luglio* 1500. *e morì nel dì* 8. *d' Ottobre* 1517. *in Firenze nel Convento di S. Marco.*

Io ho deliberato di pubblicare quanto potrò trovare in Toſcana di opere di queſto inſigne maeſtro ſperando che nel modo da me tenuto poſſa queſto mio lavoro riuſcire un de' più utili al noſtro ſtudio.

Io lo darò fuori in cinque numeri o partite a una per volta di 24. *ſtampe ciaſcuna con le deſcrizioni, e miſure degli originali di queſto primo numera che ſono tutti in S. Marco in Firenze.*

N. 1. *Preſentazione di noſtro Signore al Tempio, dipinta a olio in tavola all' altar del Noviziato, il Vecchio Simeone è veſtito di bianco col manto roſſo; la Madonna di turchino foderato di cenerino, S. Giuſeppe di giallo; la Santa genufleſſa di roſſo cupo; l' altra incurvata di nero col*

velo

dark red', the other Saint in black with a white veil, the picture is in good preſervation but ſome of the hands were never finished.

it meaſures 3. feet 10. inches by 4. feet.

N. 2. 3. 4. 5. 6. 7. Are heads traced from the ſame original picture.

N. 8. a Head of S. Vincent traced from the original of the following.

N. 9. S. Vincent preaching in his habit of a Dominican Friar, white and black, painted in oil on wood as large as life. This picture was always much eſteemd, it was damaged even in the time of Vaſari, but is now almoſt Spoilt: it meaſures 4. feet 2. inches by 3. feet. 11.

N. 10. The Portrait of Girolamo Savonarola which being prohibited to be kept at that time was diſguiſed under the character of S. Peter the Martyr, for which purpoſe the diadem and wound on the head were added.

N. 11. A Madonna in freſco with the Child in her arms. 2. feet in Diameter.

N. 12. The head of the Child from the ſame.

N. 13. Chriſt with the two Diſciples in Emmaus his hat black tied with a blue band, his garment of a light red the younger Diſciple according to Vaſari is the portrait of Niccola della Magna he is dreſſed in yellow with a red mantle the other Diſciple in green with a blue mantle, this picture is painted in freſco over the door of the Refectory for Strangers, it has ſufferd much.

it meaſures 3. feet 10. inches wide.

N. 14. 15. 16. are the heads traced from the ſame picture.

N. 17. A head of a young Chriſt traced from the original of the following Madonna.

N. 18. A Madonna with the Child in her arms painted in freſco.

N. 19. Another Madonna with the Child S. Dominick and S. Catherine painted in oil on wood upon the altar of the chapel called del *Giovinato*, adjacen to the cell of Savonarola, where are likewiſe moſt of the pictures of this number.

It Meaſures 5. feet 2. inches by 2. feet 7.

N. 20. A dead Chriſt in the lap of the Madonna ſupported by S. John and Mary Magdalen with S. Dominick and S. Nicholas painted in oil on wood and was finishd by one of his ſcholars.

4. feet 7. inches $\frac{1}{2}$. by 5. feet 9.

N. 21. A Madonna with the Child painted in freſco larger than life.

3. feet 10. inches by 2. feet 10.

N. 22. A Magdalen painted in freſco upon a tile.

M. 23. S. Jerome likewiſe in freſco upon a tile.

N. 24. S. Catherine alſo in freſco upon a tile.

velo bianco tutto ben conſervato, le mani non ſono finite tutte.

Alto braccia fiorentine 2. largo braccia 2.

N. 2. 3. 4. 5. 6. 7. Sono le Teſte calcate ſopra il medeſimo originale.

N. 8. Una Teſta di S. Vincenzio calcata dall' originale ſeguente.

N. 9. S. Vincenzio predicante nel ſuo abito di Frate Domenicano, bianco, e nero dipinto a olio in tavola al naturale. Queſto quadro molto ſtimato, era mal concio fin dal tempo del Vaſari, e ora è quaſi perſo. Alto braccia 2. $\frac{1}{6}$. *largo 2. e ſol. 1.*

N. 10. Il ritratto di Fra Girolamo Savanarola, il quale non ſi potendo tenere allora fu fatto paſſare per un S. Pier Martire col Nimbo, e colla ferita ſul capo aggiunti da altra mano.

N. 11. Una Madonna a freſco col bambino in braccio. Diametro braccia 1. e ſol. 2.

N. 12. La teſta del Bambino medeſimo.

N. 13. Chriſto in Emaus col cappello nero, e faſcia turchina, e veſte di roſſo chiaro, il Diſcepolo più giovine, che il Vaſari dice eſſere il ritratto di Niccola della Magna, è veſtito di giallo col manto roſſo, e l'altro di verde col manto turchino dipinto a freſco ſulla porta della foreſteria è ſtato molto maltrattato.

Largo braccia 2. e ſol. 1.

N. 14. 15. 16. Le teſte calcate ſopra l'originale del medeſimo.

N. 17. Una Teſta di Gesù Bambino calcata dall' originale della ſeguente Madonna.

N. 18. Madonna col Bambino in collo dipinta a freſco.

N. 19. Altra Madonna col Bambino, e S. Domenico, e S. Caterina dipinta a olio in tavola ſull' altare detto del Giovinato *della cappella contigua alla cella del Savanarola ove è anche la maggior parte di queſte pitture,*

Alto braccia 2. $\frac{1}{6}$ *largo braccia 1.* $\frac{1}{3}$.

N. 20. Criſto morto in grembo della Madonna ſoſtenuto da S. Giovanni, e dalla Madonna con S. Domenico, e S. Niccola, dipinto a olio in tavola finito da uno ſcolare.

Alto braccia 2. $\frac{1}{2}$. *largo braccia 3.*

N. 21. Madonna col Bambino dipinto a freſco più grande del naturale.

N. 22. Una Madonna dipinta a freſco ſopra un tegolo.

N. 23. S. Girolamo parimente a freſco ſopra un tegolo.

N. 24. S. Caterina ſimilmente a freſco ſopra un tegolo.

IN FIRENZE L'ANNO MDCCLXXII.

VERITAS SEMPER LUCET

Al nobil Uomo
Il Signore Bernardo Manetti
Patrizio Fiorentino
Tommaso Patch
Dedica questi monumenti
Dell' antico Splendore
Di sua Famiglia
In segno di obbligazione e di stima

To
Mr. Bernard Manetti
a Noble man of Florence
Thomas Patch
Dedicates those monuments
of the Antient Splendour
of his Family
as a Mark of his Obligation and Esteem

questo ornato era dipinto intorno li quadri originali

TOMMASO PATCH
AL LETTORE.

Queſte pitture di Giotto nella Chieſa del Carmine non ſi vedranno mai più fuor che in queſte mie ſtampe, poichè ſono ſtate diſtrutte dall' incendio del 28. Gennajo dell' anno paſſato.

E fino la Cappella iſteſſa non vi è più, e vi è piantato un de' quattro ſodi che han da reggere la cupola ſecondo il modello della Chieſa, che ſi riſabbrica.

Io ſolamente ne ho ſalvati pochi pezzi conceſſimi dai padroni che ho potuto ſtaccare dal muro. E poichè tutto doveva perire ho volato conſervarne la memoria, perchè il tutto inſieme conſiderato può eſſere di qualche piacere a chi vuol reflettere ſul guſto delle diverſe età.

THOMAS PATCH
TO THE READER.

THoſe pictures of Giotto in the Church of the Carmelites, are no more to be ſeen accepting in the following prints, as they have been deſtroy'd ſince the fire, which happend the 28.th of January laſt year.

And even the chapel it self is no more, and in its room, built up one of the pears which is to ſuſtain, the cupola of the Church, which is now rebuilding.

I only have ſaved ſome pieces with the permiſſion of the owners of the chapel, which I have taken of the wall, and ſince the whole was to have been deſtroyd, I was deſirous of preſerving at leaſt the memory, which may give ſome pleaſure to thoſe, who are willing to reflect on the different ſtages of painting.

Rappreſento i luoghi ove le figure eran rimaſte col ſolo contorno di terra roſſa ſul muro ſotto all' intonaco dipinto che era caduto. Così ſi vede anche a Piſa nel Campo Santo. E daccenno anche con linee punteggiate i pezzi che erano ſtati poſteriormente ridipinti ſul diſegno antico.

Qui biſogna rammentarſi che alcuni Scrittori Toſcani benchè molto poſteriori a Giotto, ſi ſono impegnati ad aſſerire la pittura quaſi foſſe un arte nuova, ritrovata in Firenze a tempi di queſto celebre Artiſta, che venne a ſtudiare in quella Città, e vi fu aſcritto alla Cittadinanza, e vogliono chiamarlo il ſolo, e primo riſtoratore dell' arte.

Onde ſi acceſe e forſe ancor dura una diſputa vana, e vagante, nella quale ſe mai vi poteſſe eſſere concluſione, e pare ſi ridurrebbe nell' eſaminare quanto veramente queſte decantate pitture della ſcuola di Firenze foſſero diverſe dall' altre di tutti gl' innumerabili Pittori non Fiorentini di quel tempo.

E pure finora io credo d' eſſere ſtato il primo a moſtrarne un ſaggio al pubblico a cui tocca alfine a decidere ſiccome io il primo immaginai ſin dal 1769. di pubblieare i ſaggi di tutti i celebri Artiſti, eſortato dal celebre Monſignor Bottari. Vi è ora chi felicemente eſeguiſce una tale impreſa.

Queſta pare che ſia una dell' ultime opere di Giotto, poichè ſe è vero come dice il Cinelli che dirigeſſe il lavoro S. Andrea Corſini allora Frate nel Carmine, ed eſecutor teſtamentario del già morto Vanni Manetti, e che di queſto fondatore il Santo Frate foſſe ſtato Confeſſore; non può eſſer cominciato prima del 1330. ſe pure S. Andrea tornò di Francia sì preſto, del che dubitano alcuni Eruditi: e deve Giotto dunque aver dipinto dentro gli ultimi cinque anni della ſua vita, non prima, come forſe han voluto dire confuſamente il Vaſari, e il Baldinucci.

I have marked out the places where only remaind the outlines in red, under the coat of plaſtering where the painting was, and the ſame is likewiſe to be ſeen in the *Campo Santo* at Piſa. I have likewiſe marked out with a dotted line, the parts which had been modernly repainted, on the original outlines.

Here it is neceſſary to obſerve, that ſome Tuſcan Authors tho long ſince the time of Giotto engaged themſelves to aſsert that the art of Painting revived in Florence at the time of this celebrated Artiſt, who came to ſtudy in that city, and was enroled as a Citizen, and they call him the only and firſt reſtorer of the art.

From hence aroſe and perhaps ſtill continues a diſpute both vain and uncertain, in the which if ever their could be drawn a concluſion that perhaps might be done by examing, *how far this cryed up ſchool of Florence was different from the infinite number of Painters not Florentines at the ſame time.*

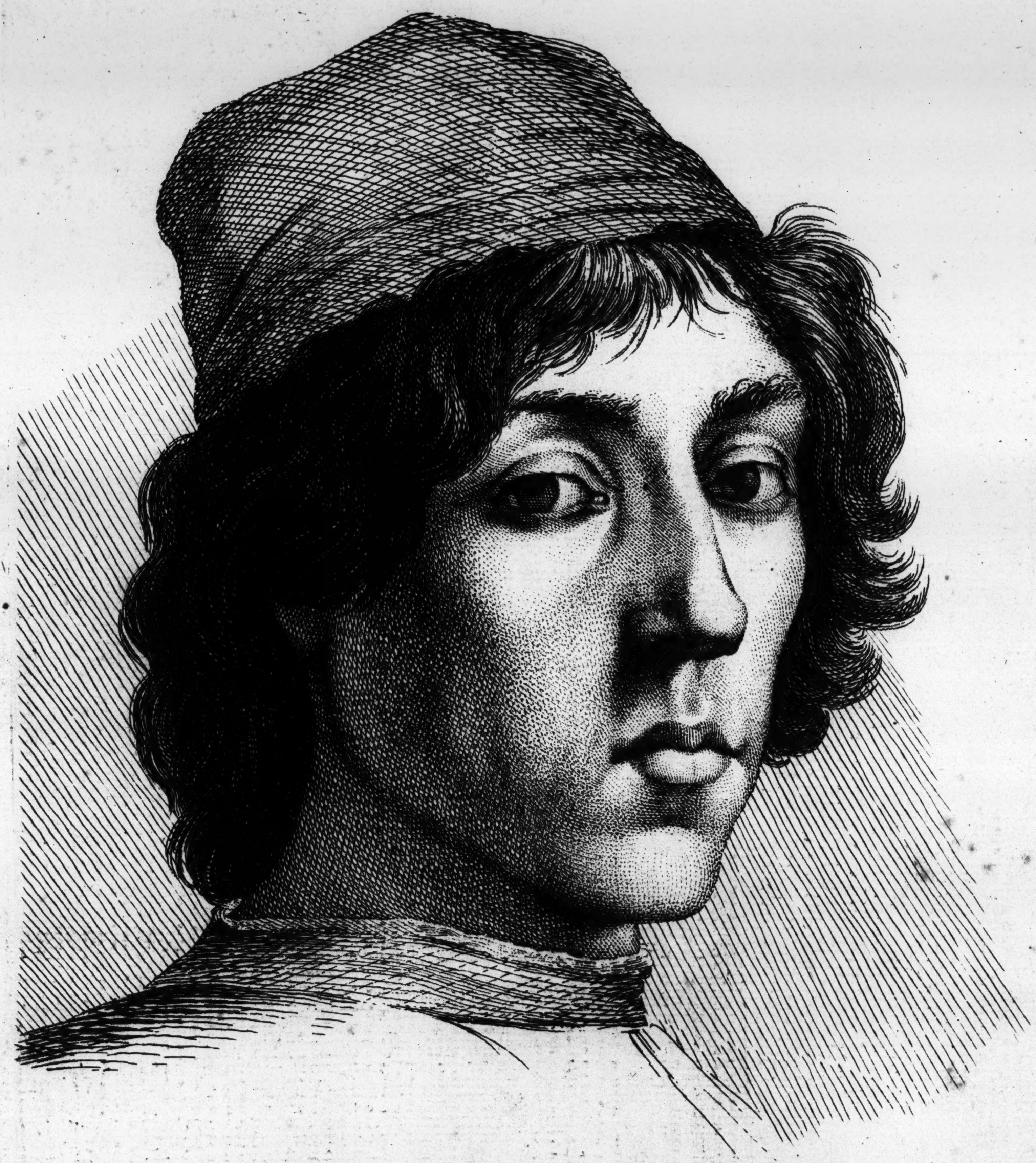
After all I beleive I am the firſt that has ever given any Prints to the publick after this Author, and to whom it belongs to decide, as I likewiſe was the firſt in the year 1769. to propoſe publishing an example after every celebrated Author, in which I was greatly encouradge by the celebrated Monſignor Bottari, and there is now who carrys on this work with great ſucceſs.

This work ſeems to be one of the authors laſt if it is true what *Cinelli* ſays, that it was done under the directions of S. Andrea Corſini, then a Friar in the Carmelites, that he was left executor, and had been confeſſor of the Founder of this chapel, Vanni Manetti, it could not be begun before 1330. if S. Andrea return'd ſo ſoon from France of which ſome Authors doubt, therefor this work muſt have been painted within the laſt five years of Giottos life and not before, as Vaſari and Baldinucci have mentioned

G.R. III

IN FIRENZE L' ANNO MDCCLXXII

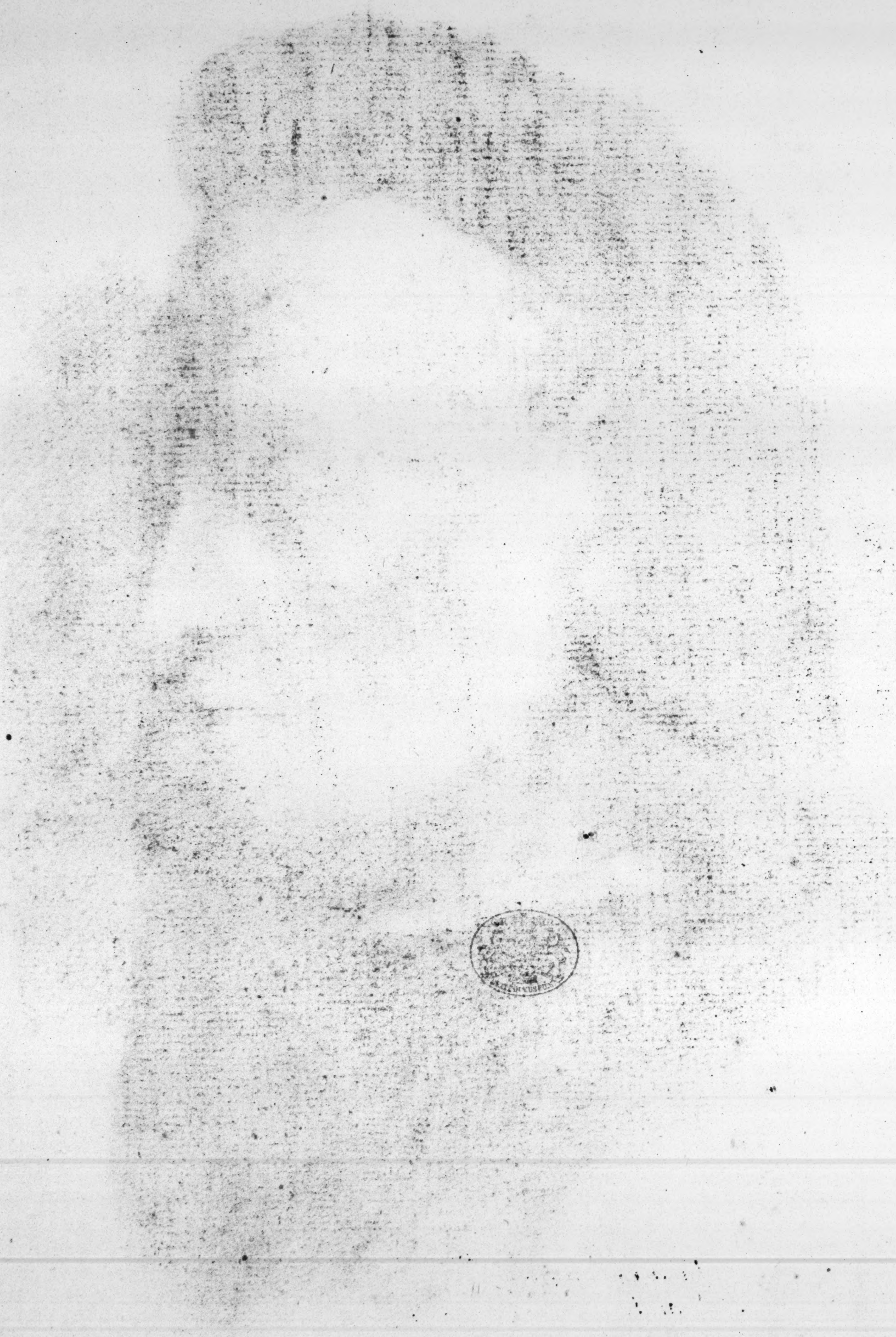
the Portrait of Maſaccio *il Ritratto di Maſaccio* N° I



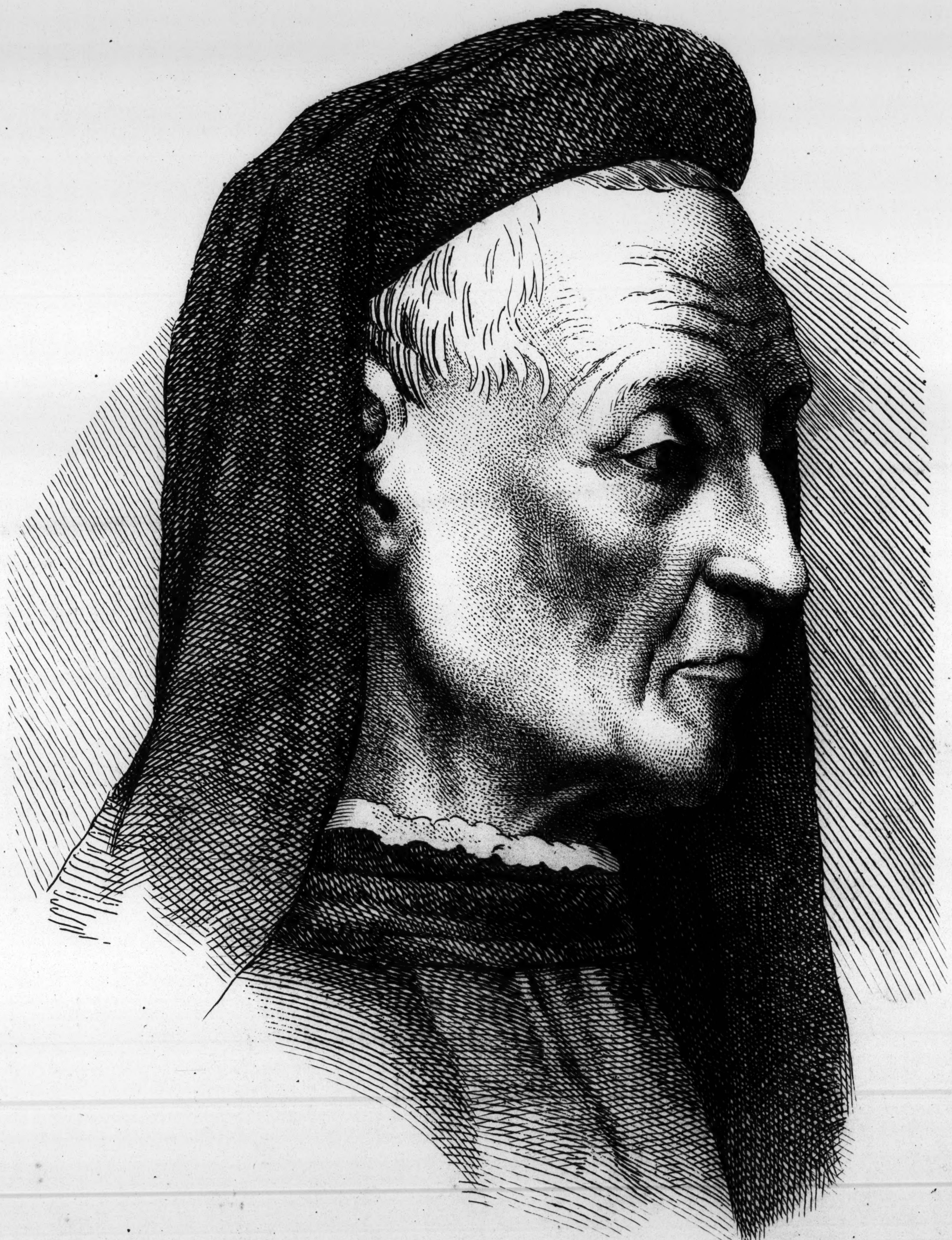
Pinſi, e' la mia pittura al Ver fu pari;
L'atteggiai, l'auuiuai, le diedi il moto,
Le diedi affetto; Inſegni il Buonarroto
Atutti gli altri; e' da me ſolo impari.

Annibale Caro

Maſaccio pinxit *Patch 1770*



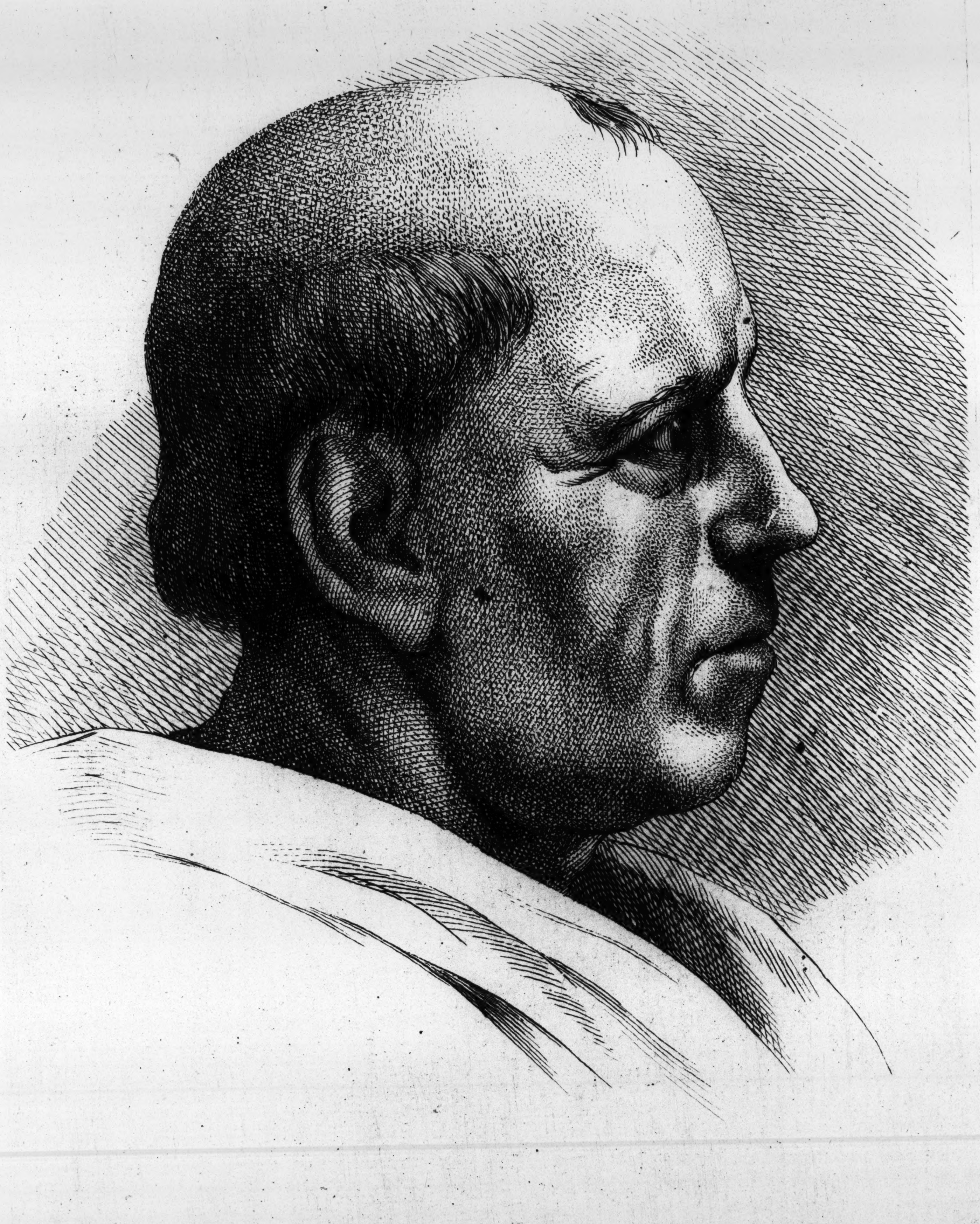
N.° II



Maſaccio pinxit *Patch 1770*

BRITISH MUSEUM

N.° III

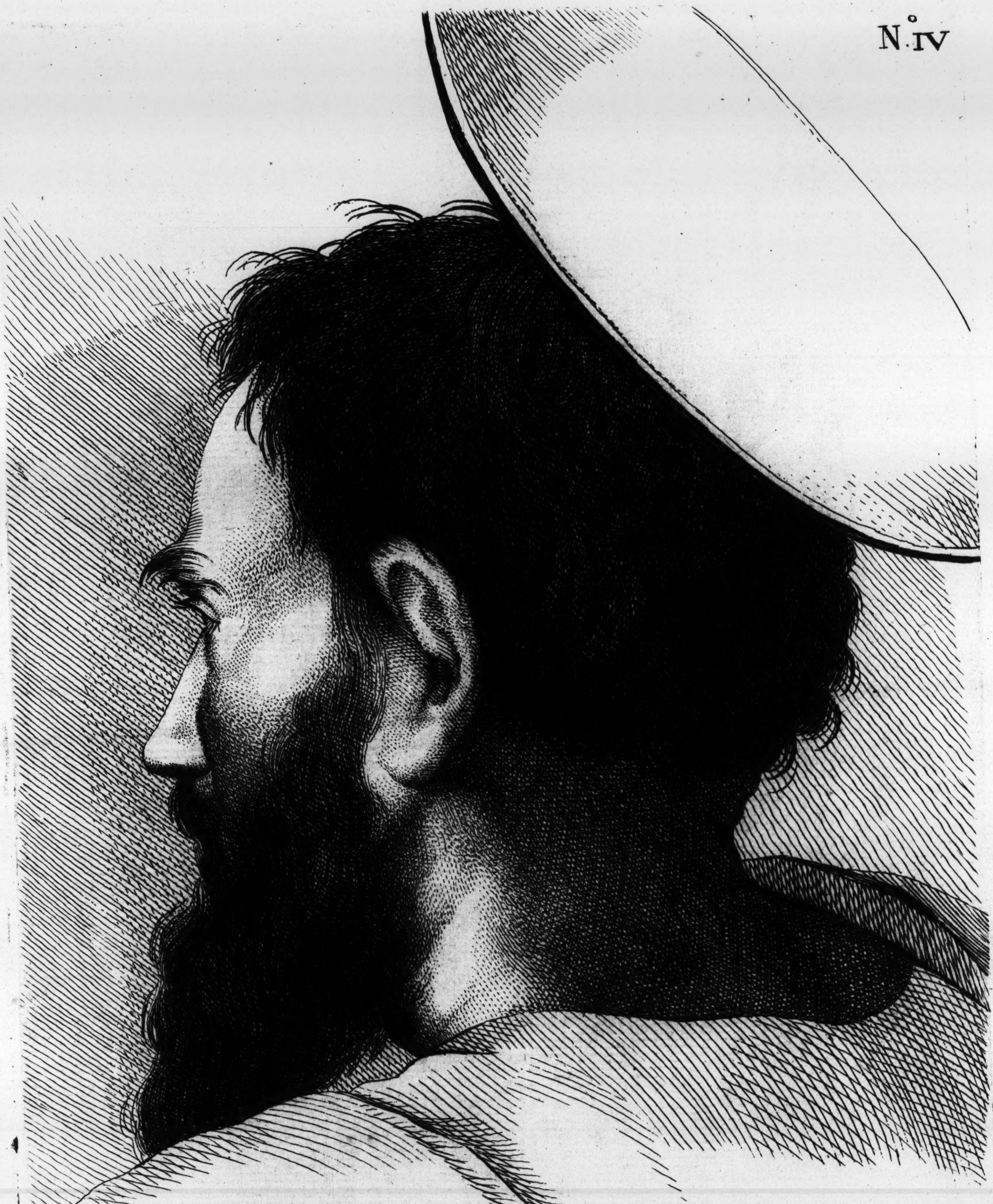


Masaccio Pinxit

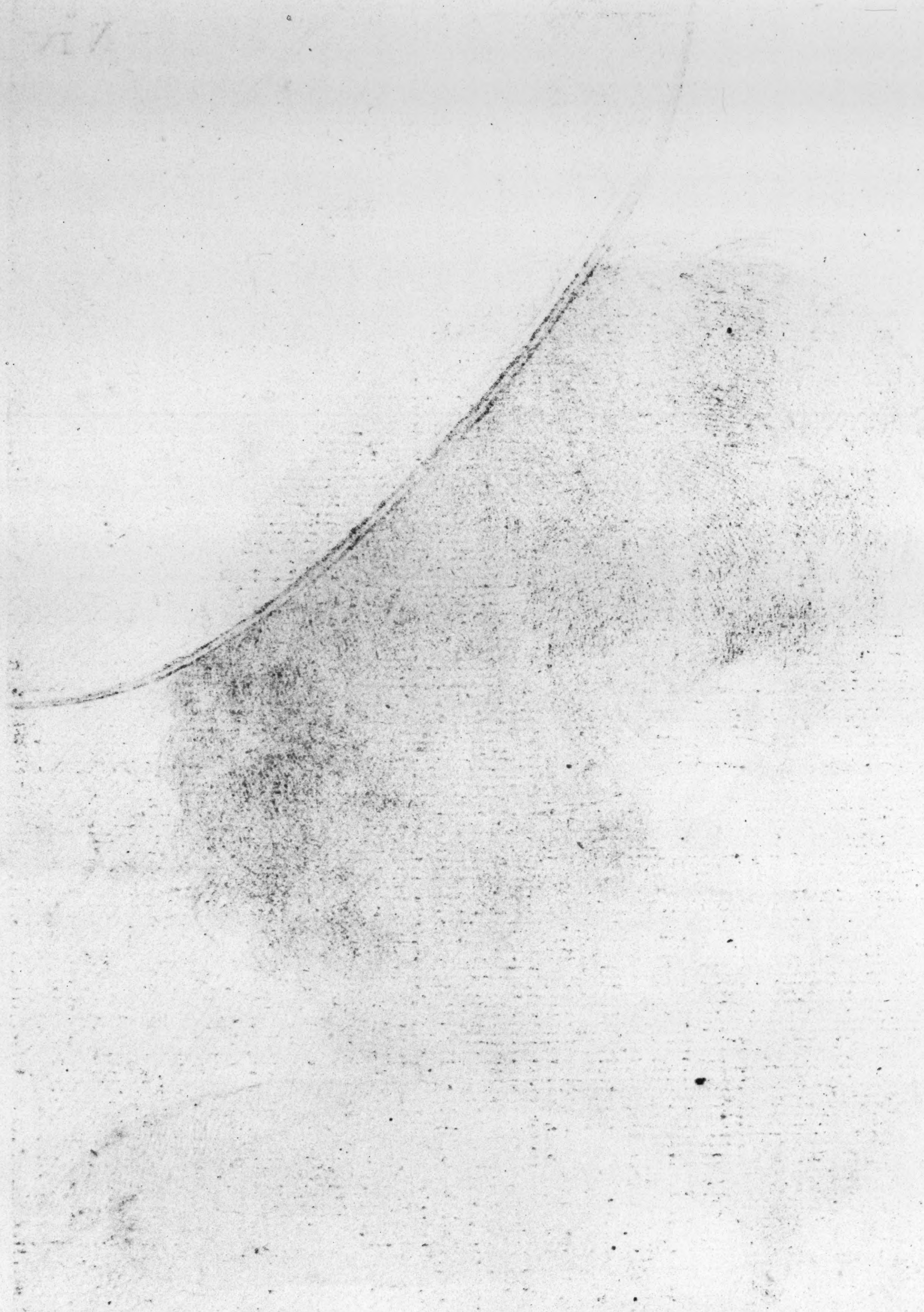
Patch 1770

G.R. III

N.o IV

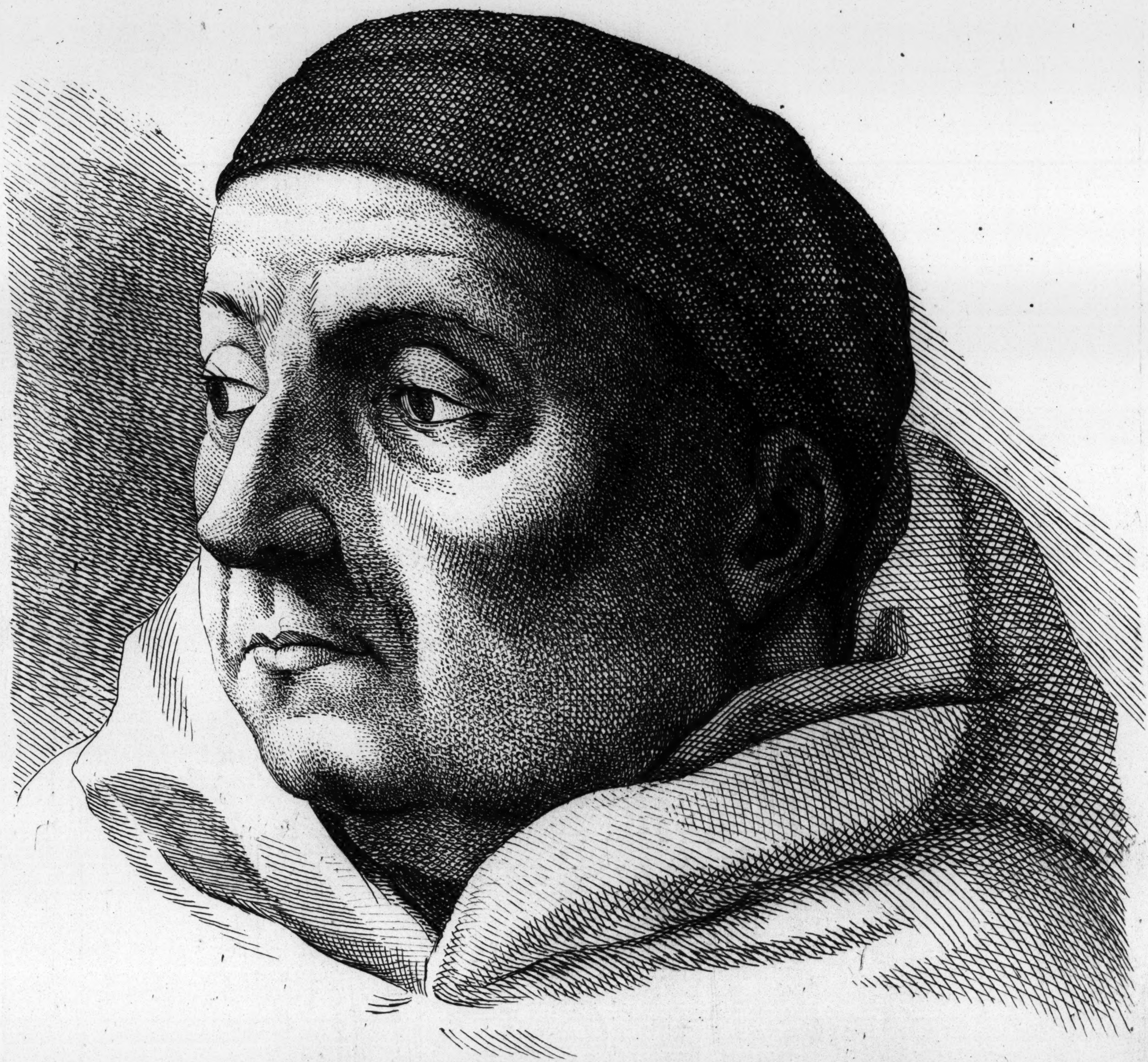


Masaccio Pinxit　　*Patch 1770*



G R III

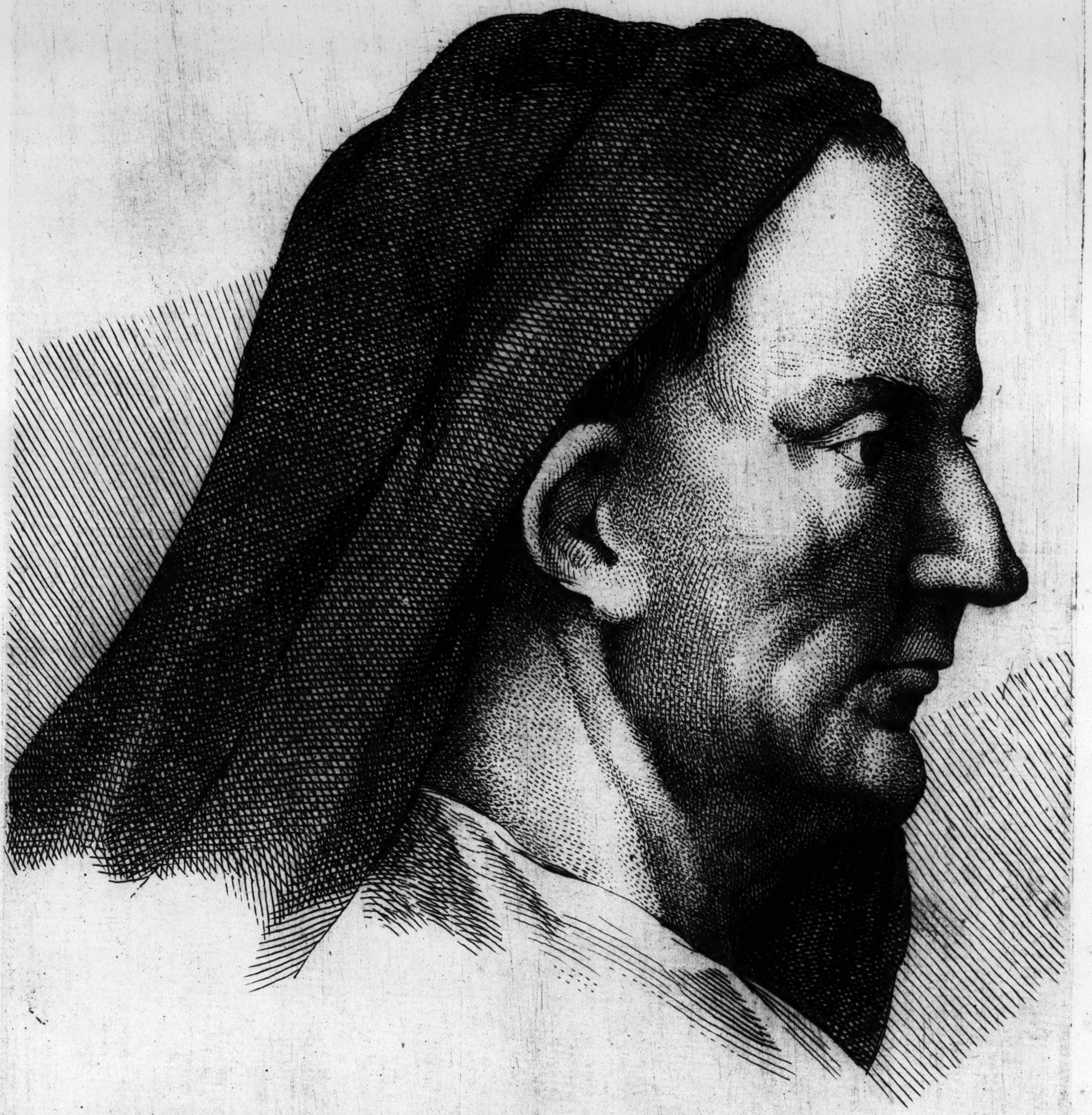
N.° V



Maſaccio pinxit *Patch. 1770*

G.R. III.
BRITISH MUSEUM

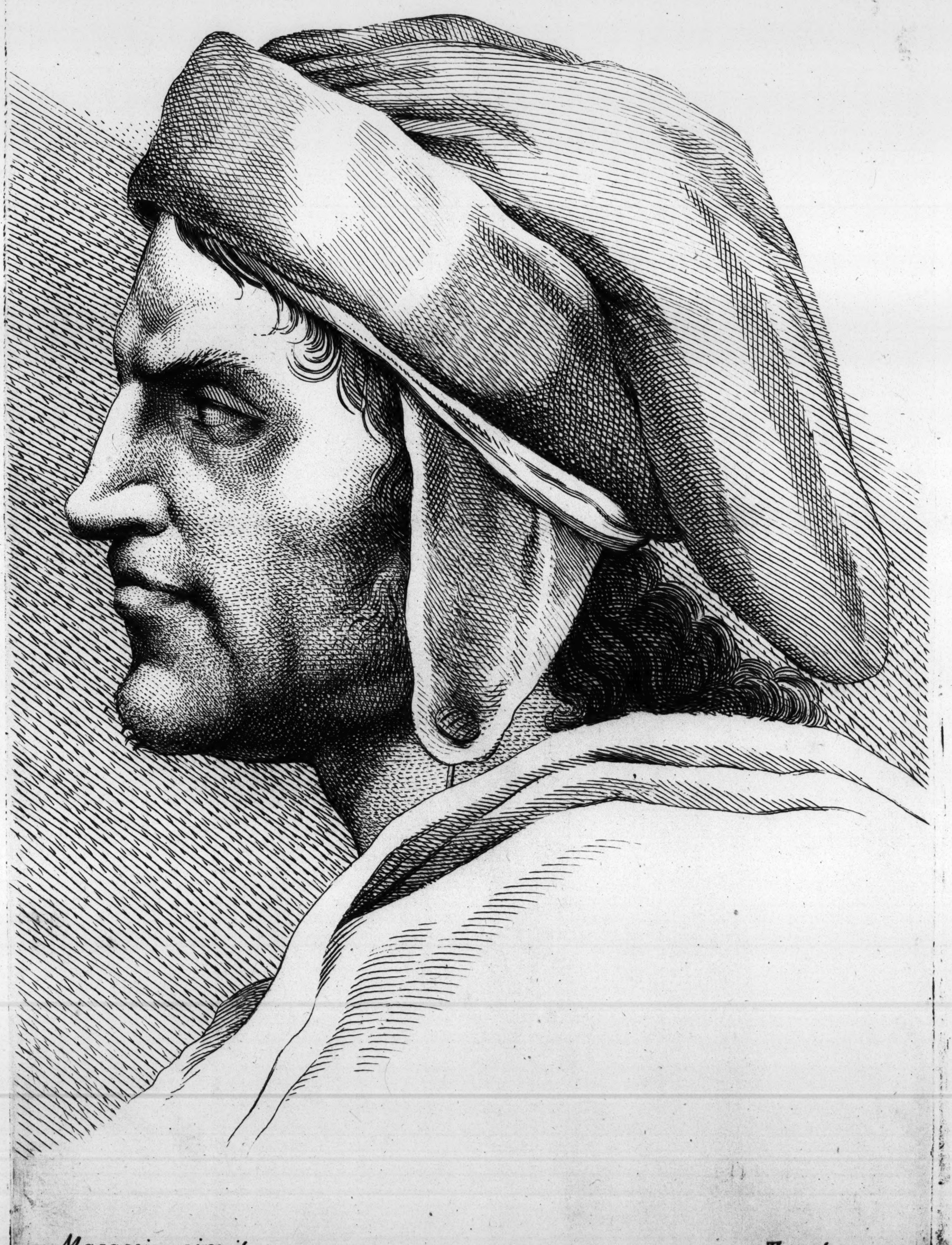
N.° VI



Maſaccio pinxit *Patch. 1770*

G.R. III

Nº VII

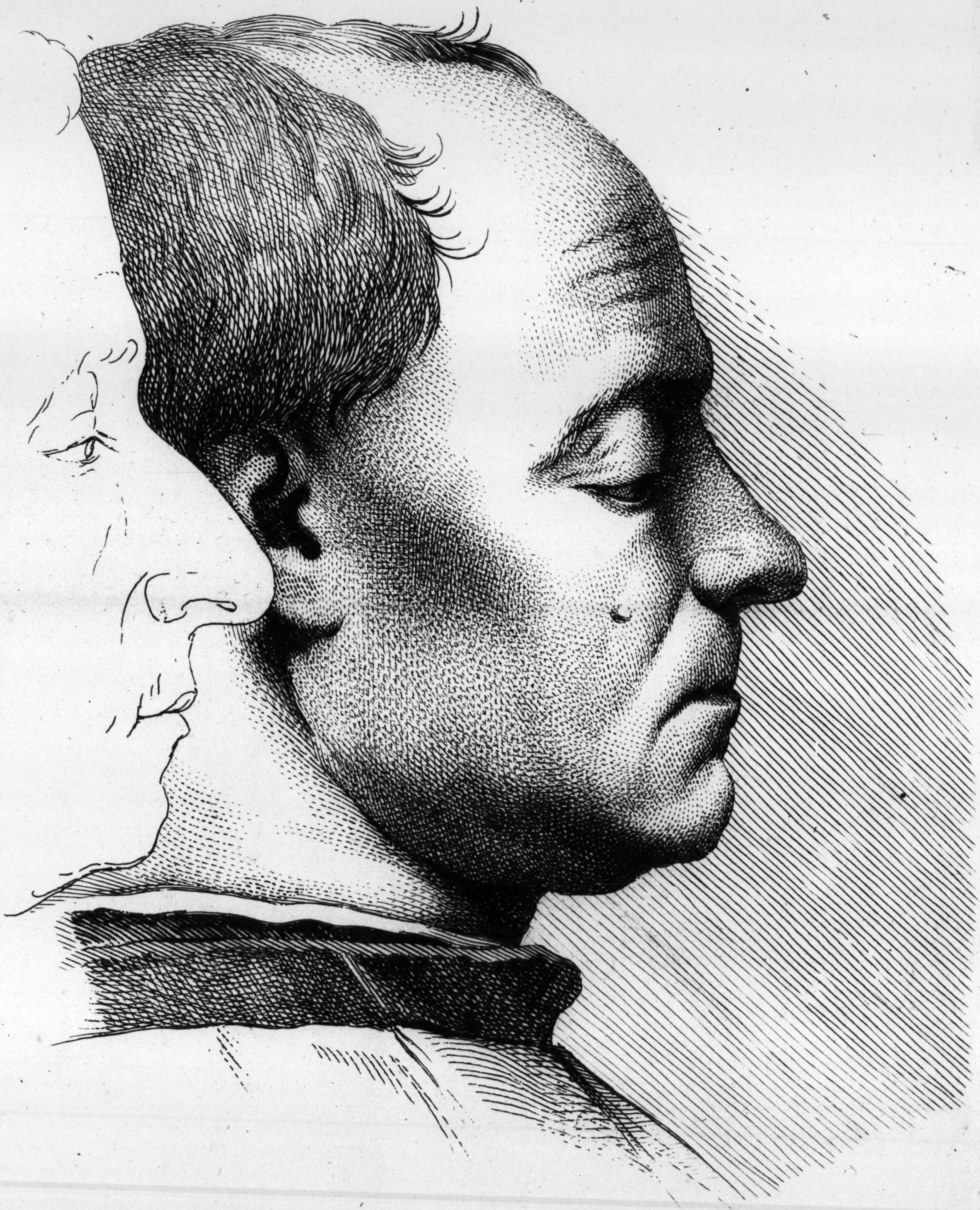


Masaccio pinxit

Patch 1770

G.R. III
BRITISH MUSEUM

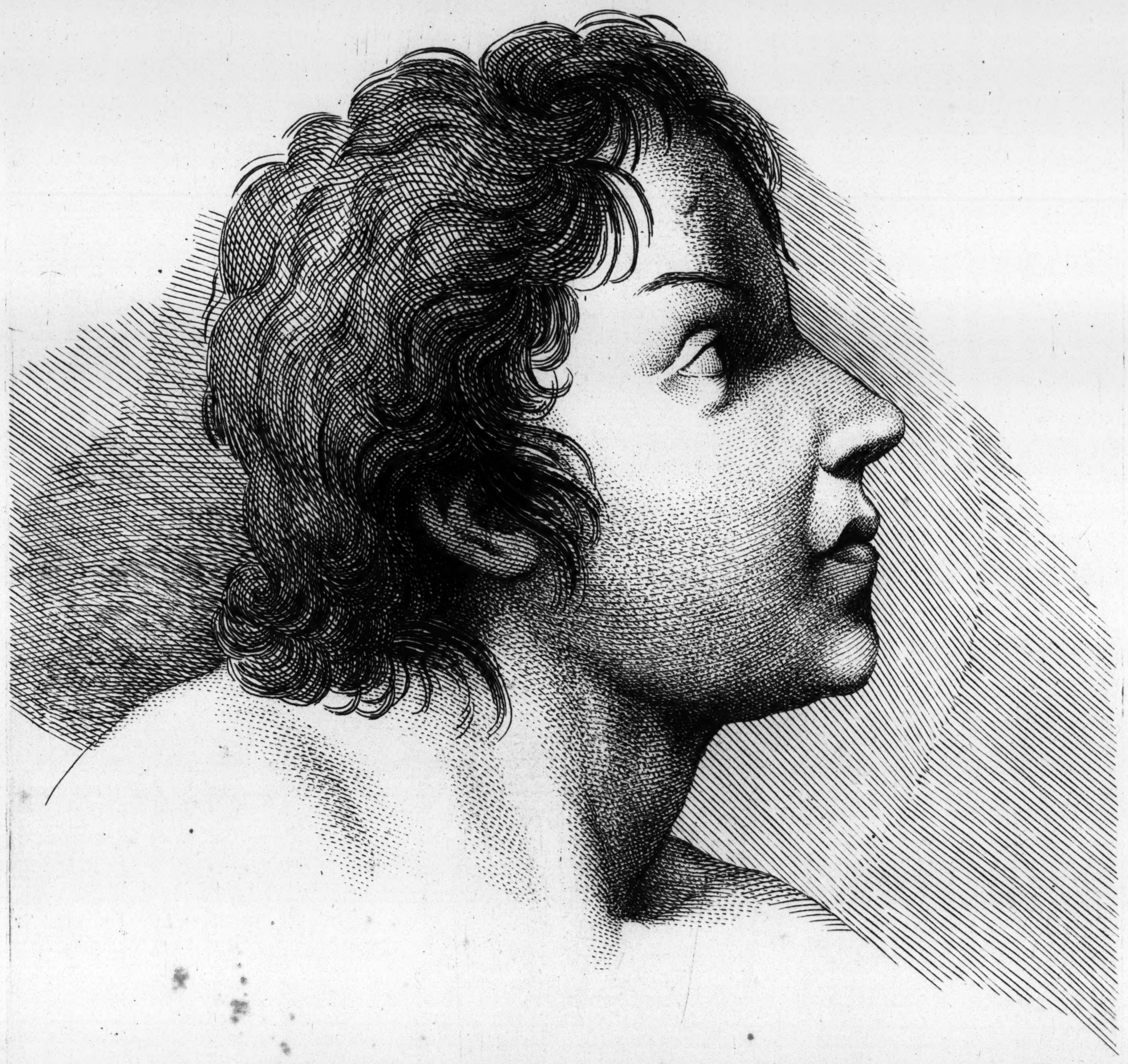
Nº VIII



Maraccio pinxit *Patch 1770*

G.R. III.

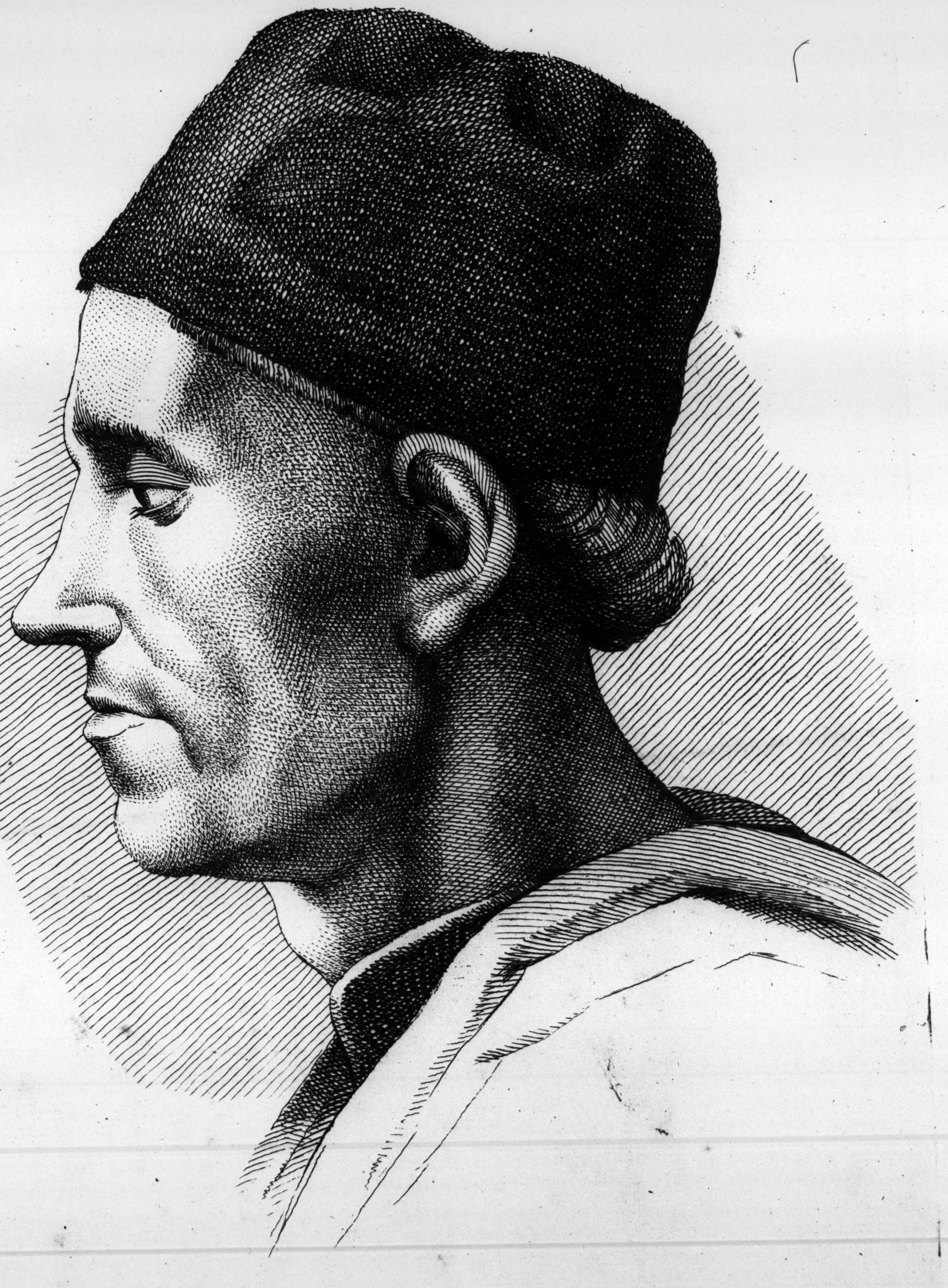
N.° IX



Maſaccio pinxit Patch. 1770

G.R III.
BRITISH MUSEUM

Nº. X

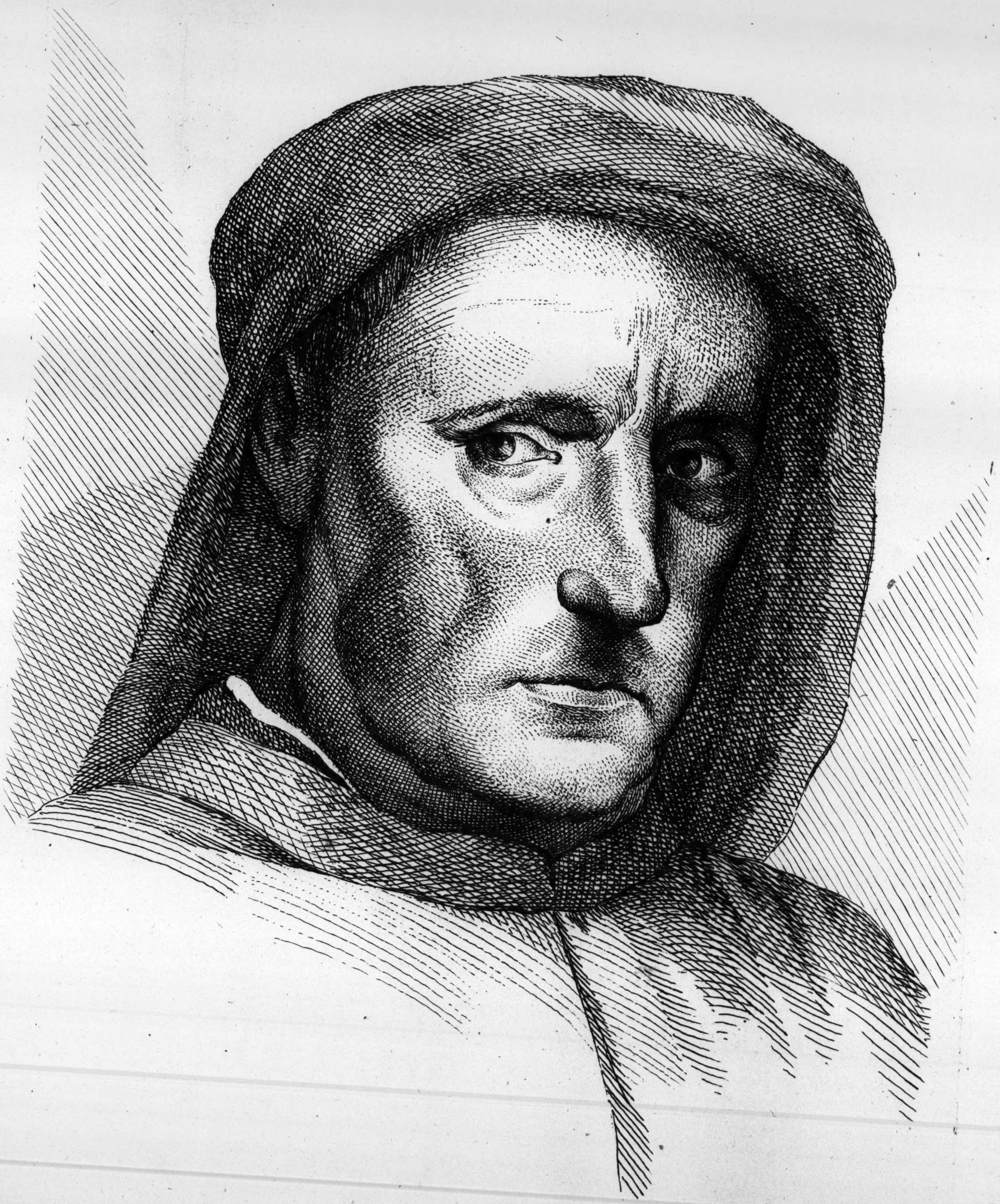


Masaccio pinxit

Patch. 1770.

G.R. III.
BRITISH MUSEUM

N.° XI

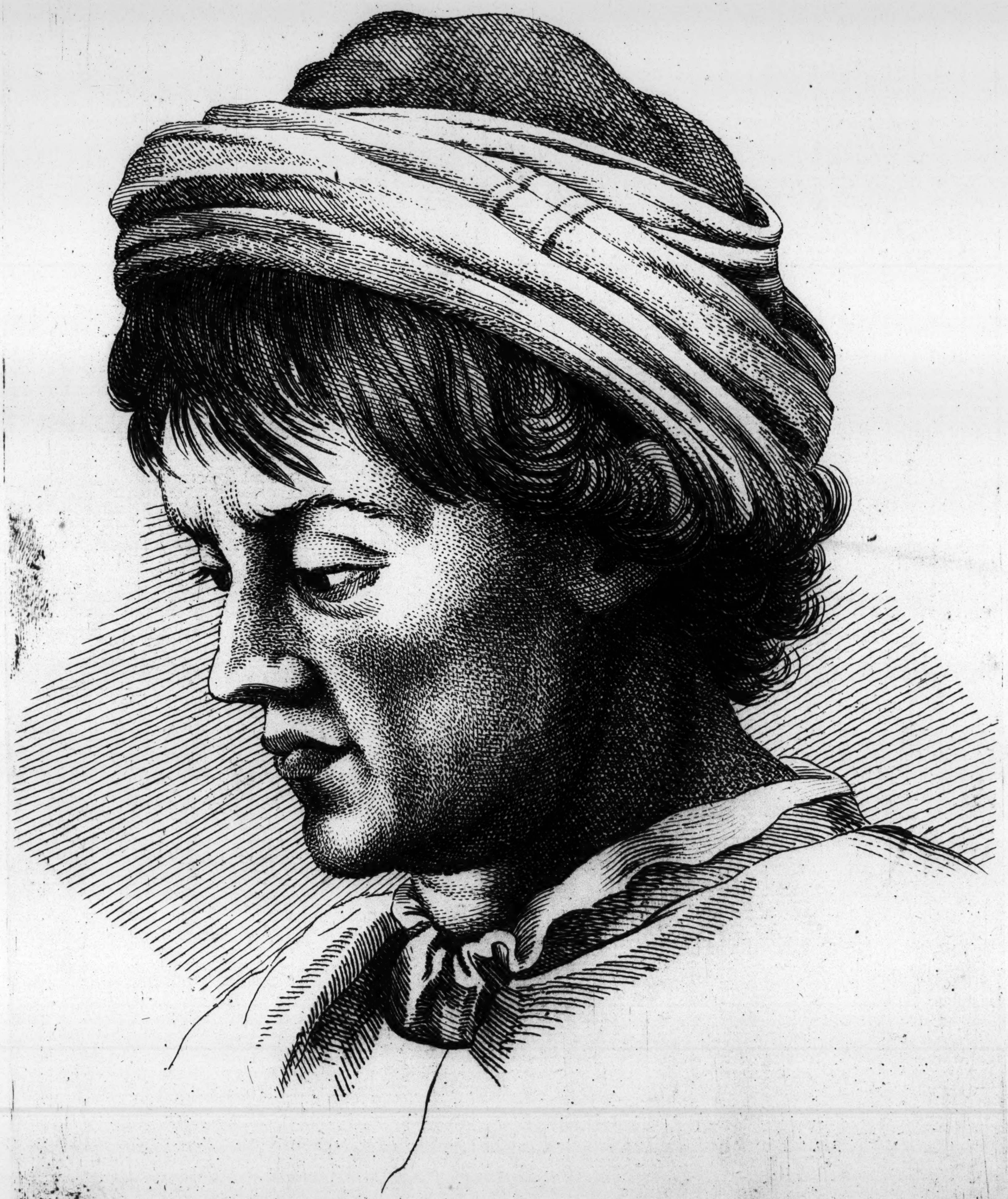


Maſaccio pinxit

Patch. 1770

G.R. III.
BRITISH MUSEUM

N°. XII

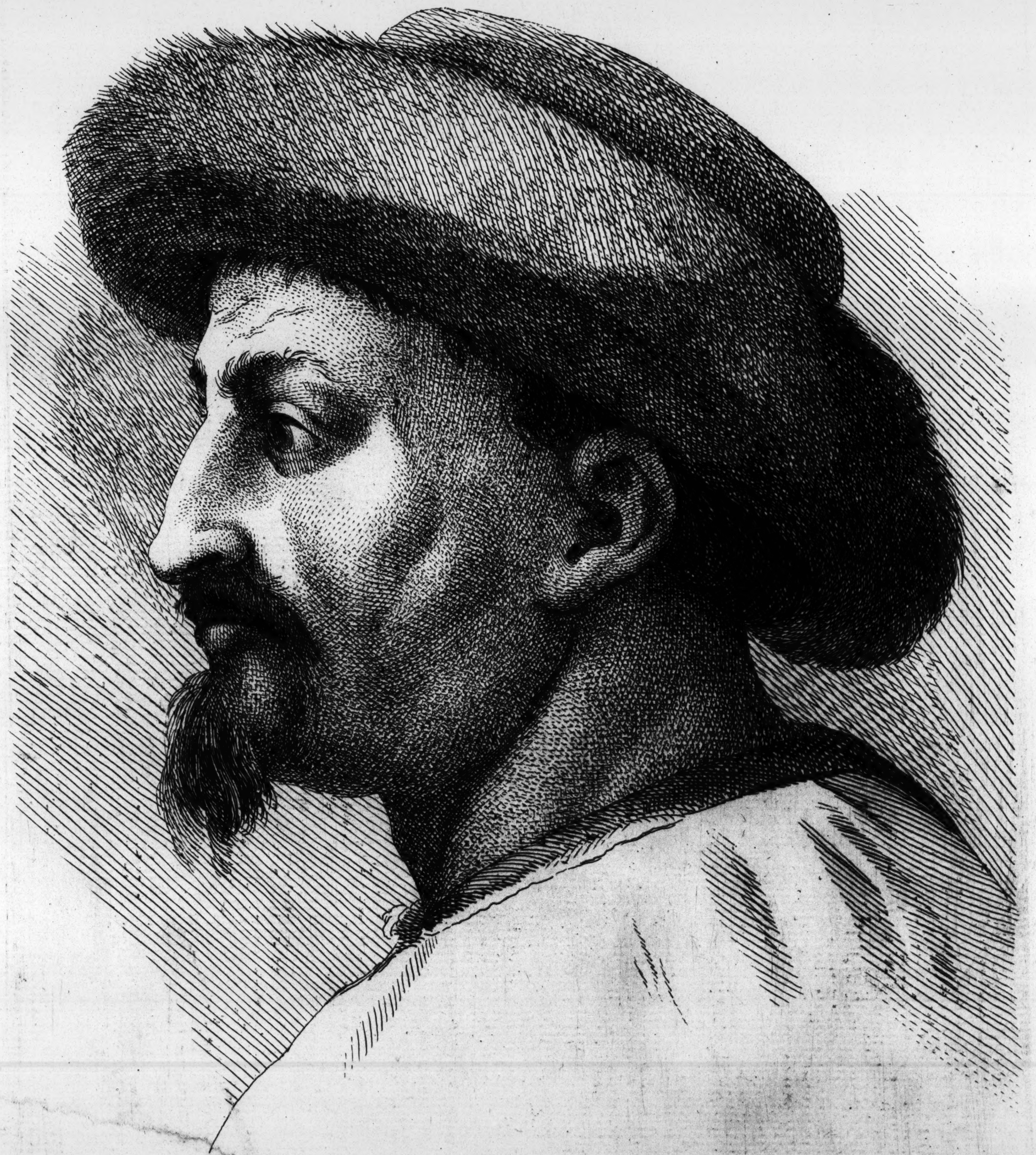


Maſaccio pinxit

Patch. 1770

G.R III
BRITISH MUSEUM

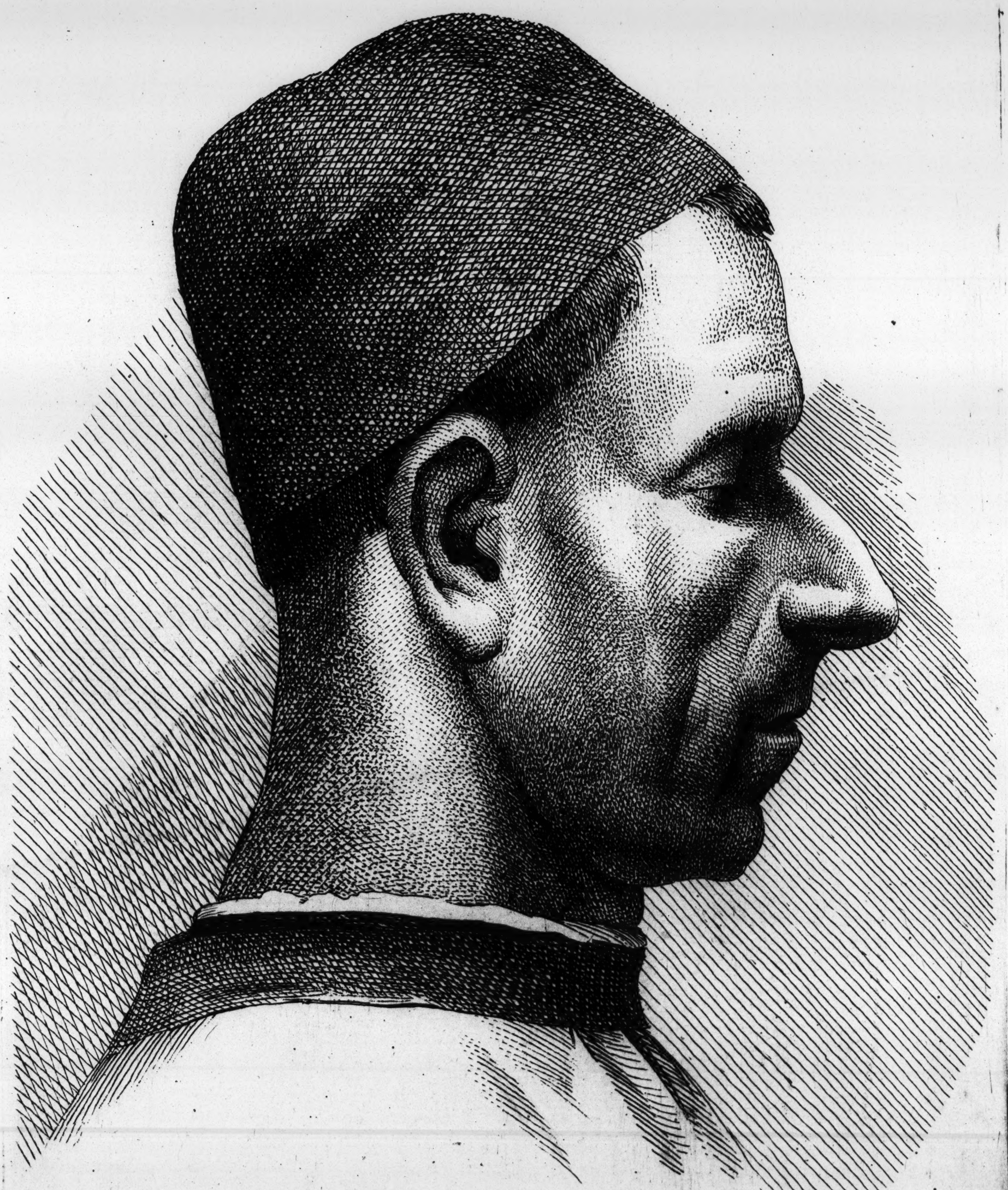
N.° XIII



Maſaccio pinxit *Patch. 1770*

G.R. III
BRITISH MUSEUM

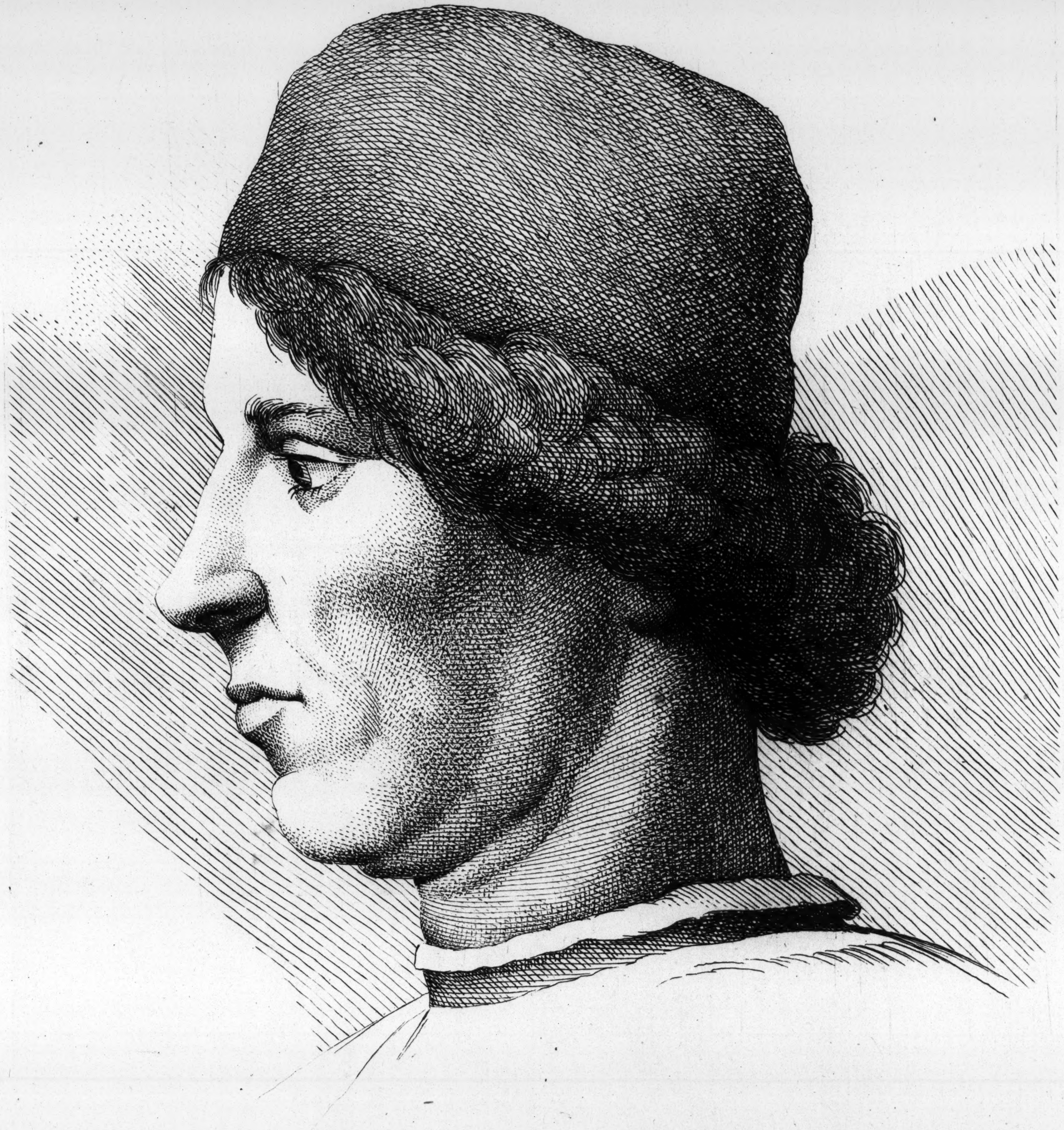
N°. XIV



Maſaccio pinxit Patch. 1770

G.R. III.

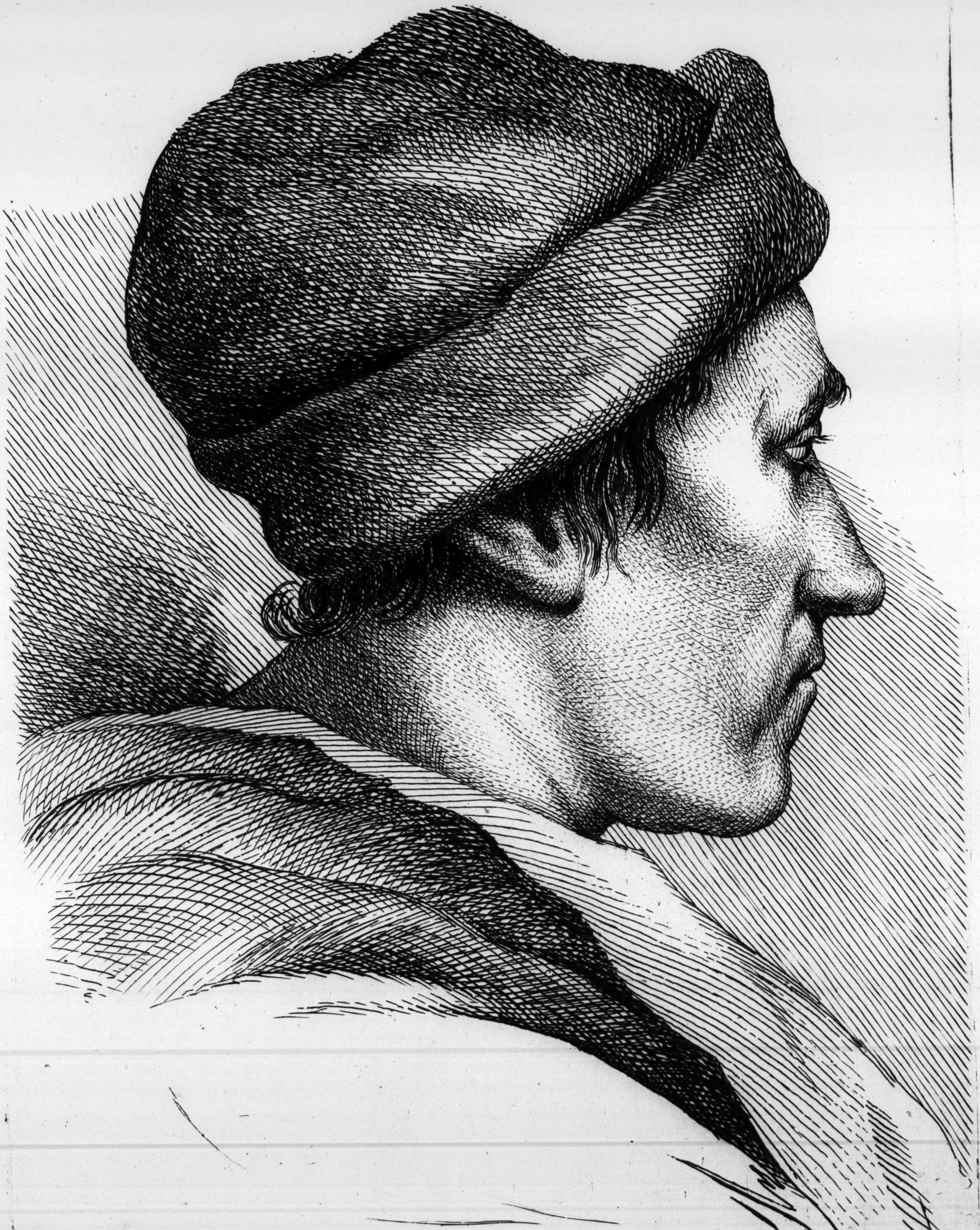
N°. XV



Maſaccio pinxit *Patch. 1770*

G.R. III
BRITISH MUSEUM

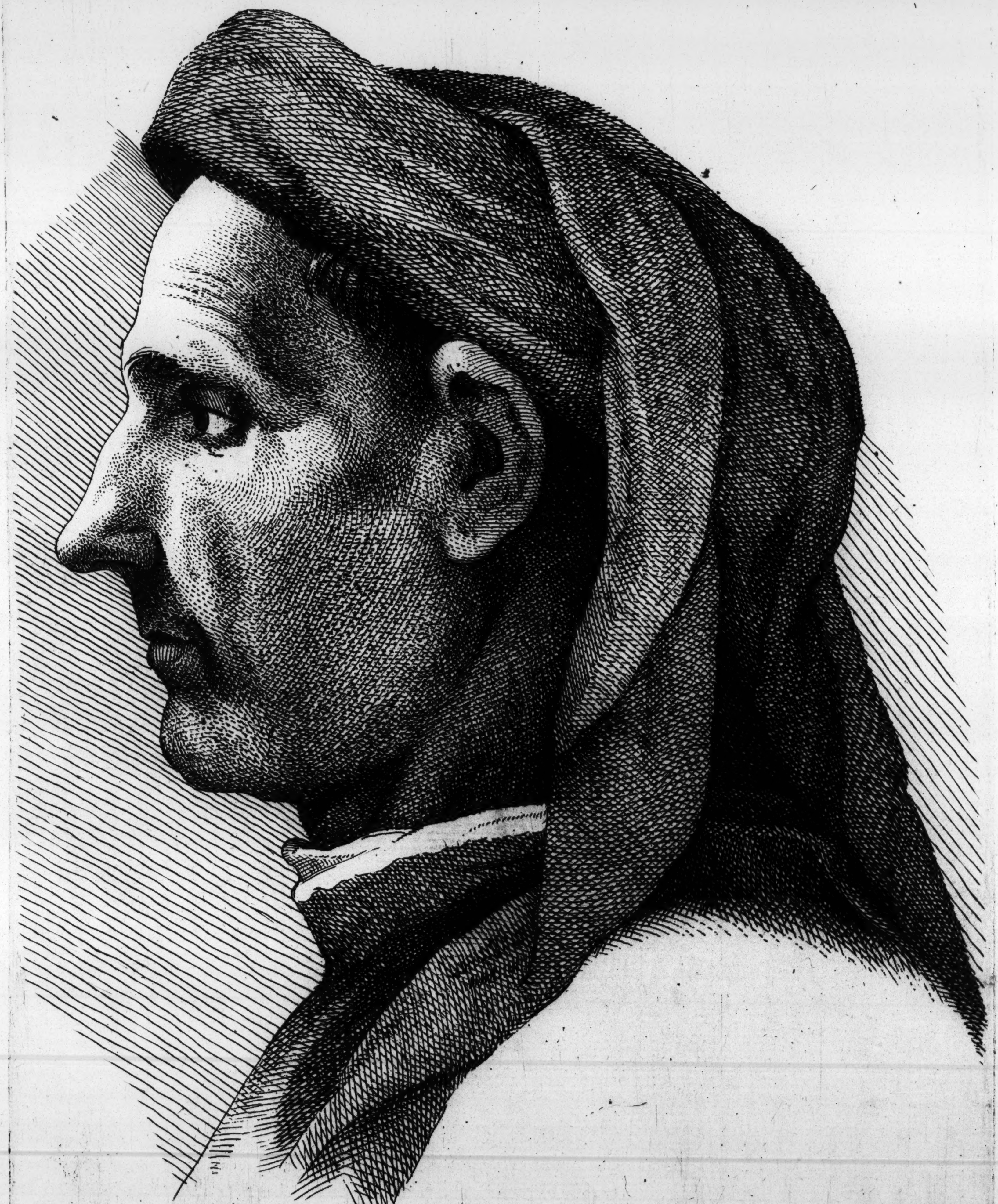
N.º XVI



Maſaccio pinxit *Patch. 1770*

G.P. III.
BRITISH MUSEUM

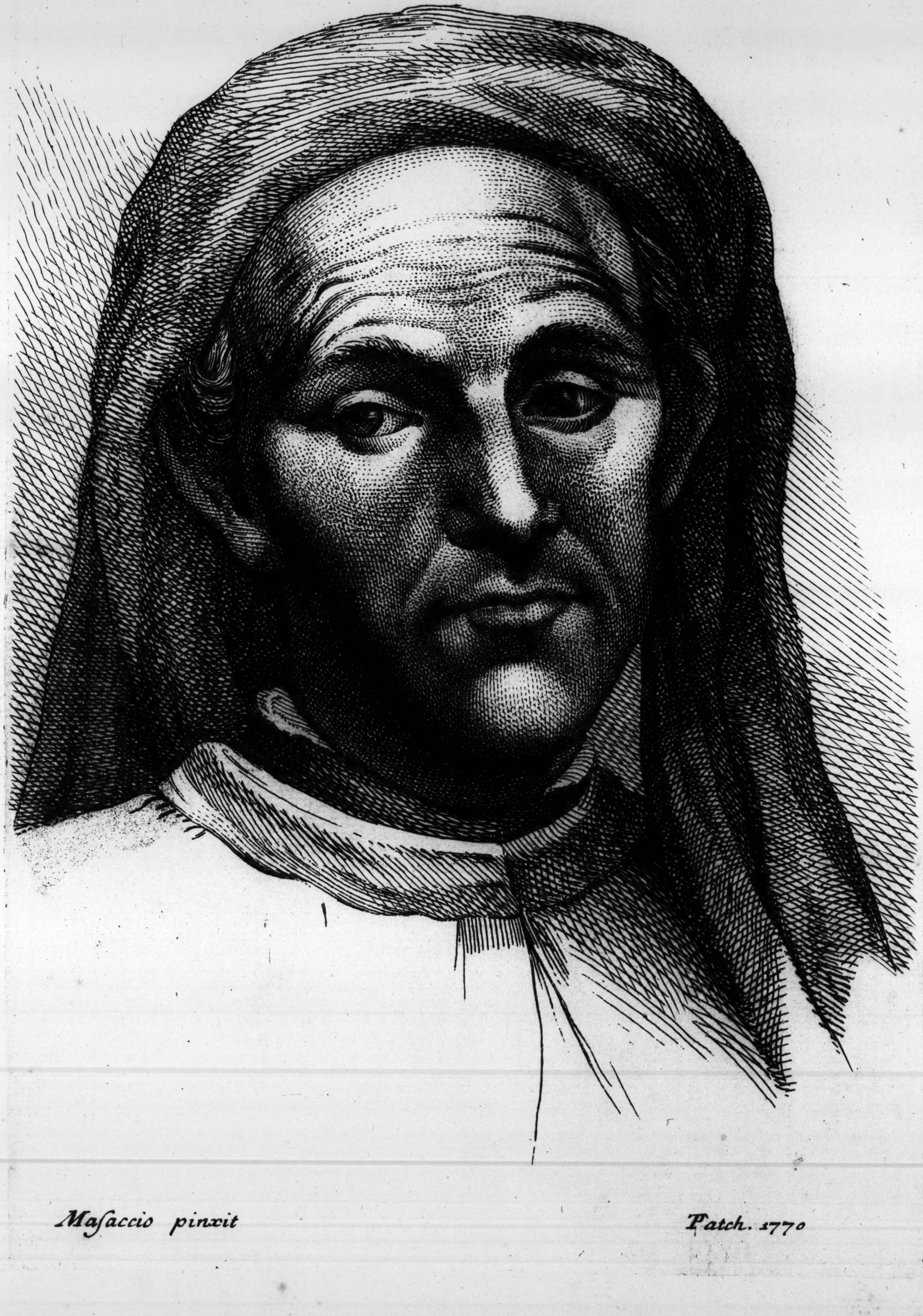
N.° XVII



Masaccio pinxit

Patch 1770

N.° XVIII



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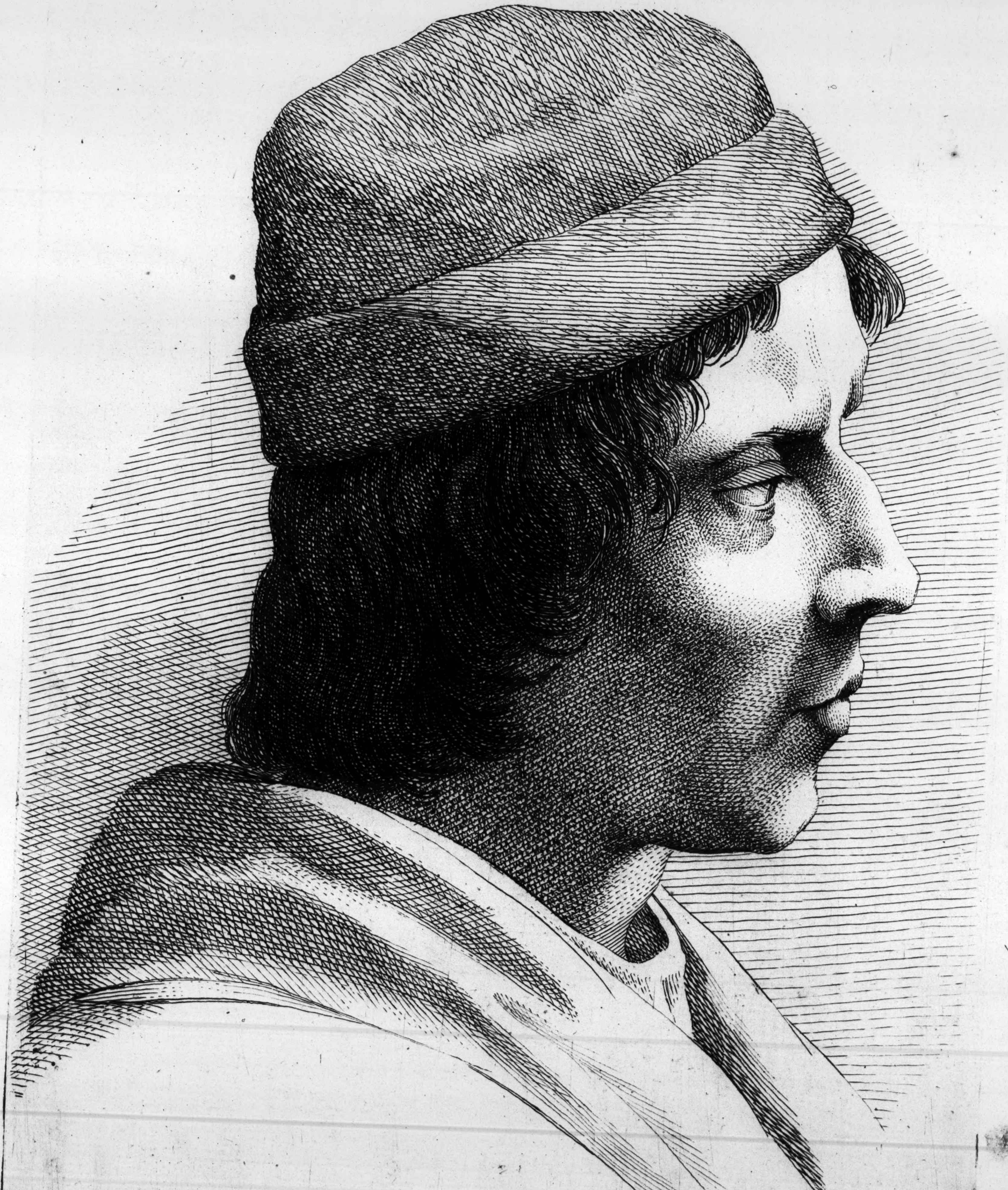
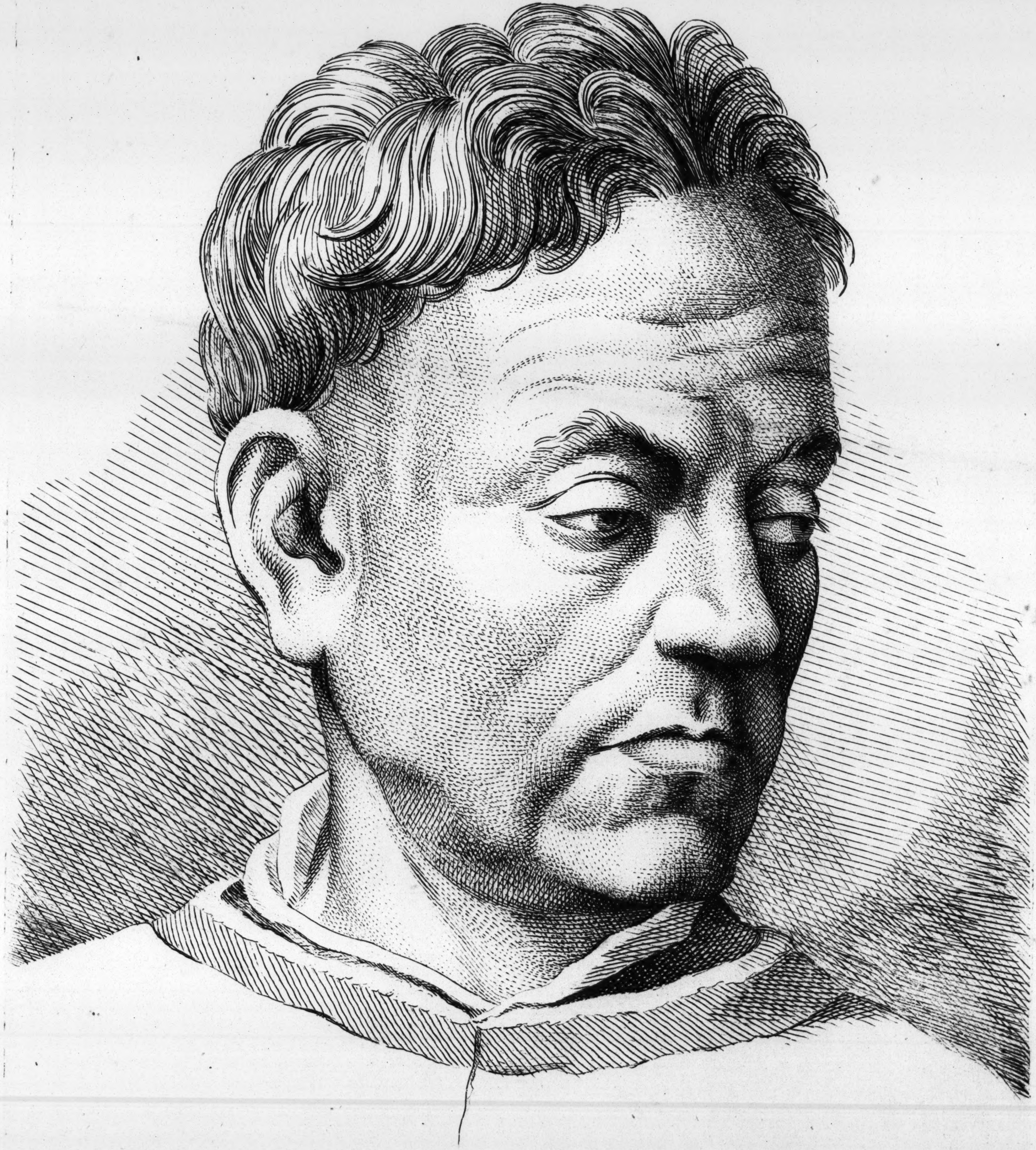
N°. XIX


Maſaccio pinxit

Patch. 1770

G.R III.
BRITISH MUSEUM

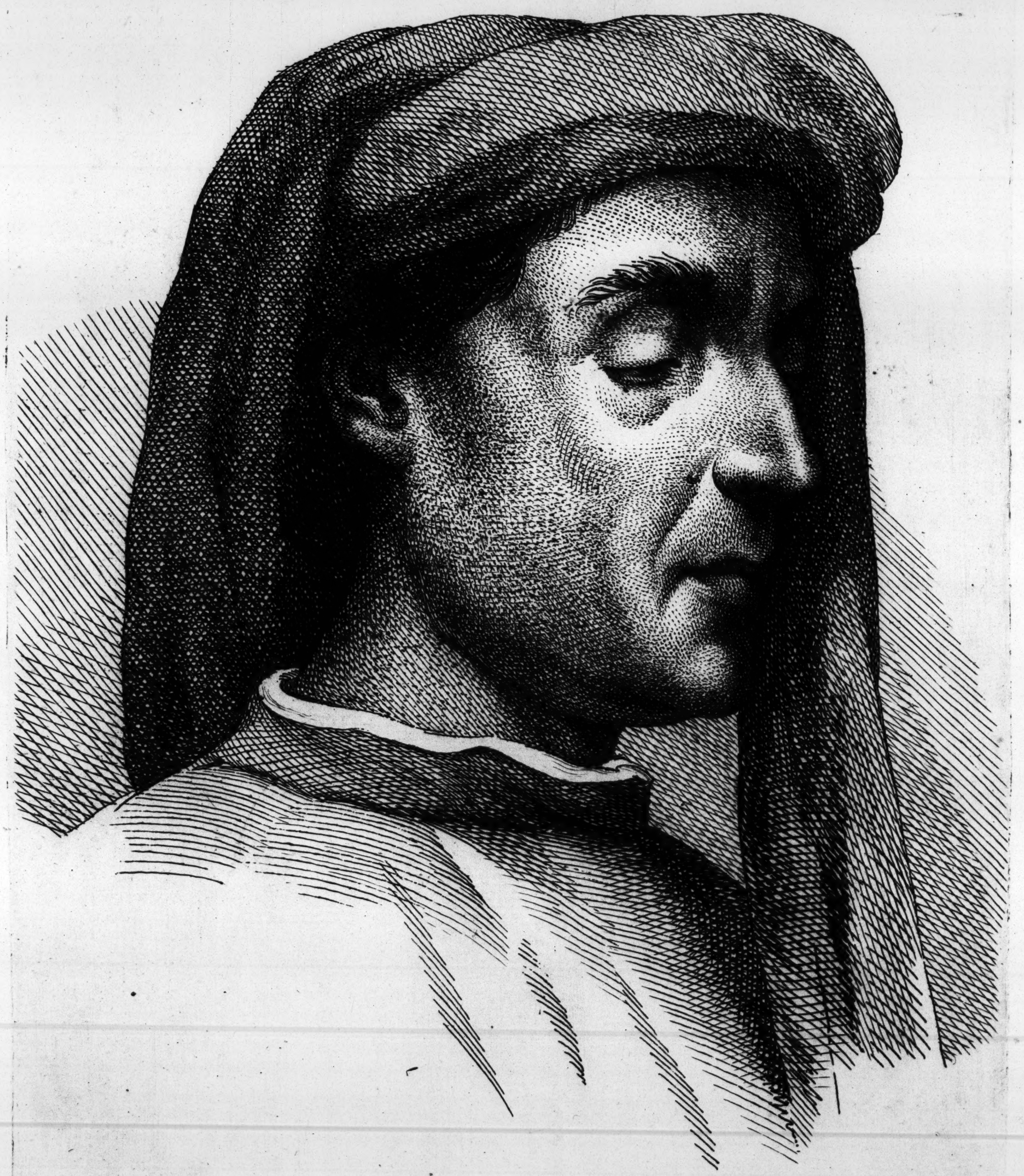
N° XX



Maſaccio pinxit *Patch. 1770*

G.R. III.

N.° XXI



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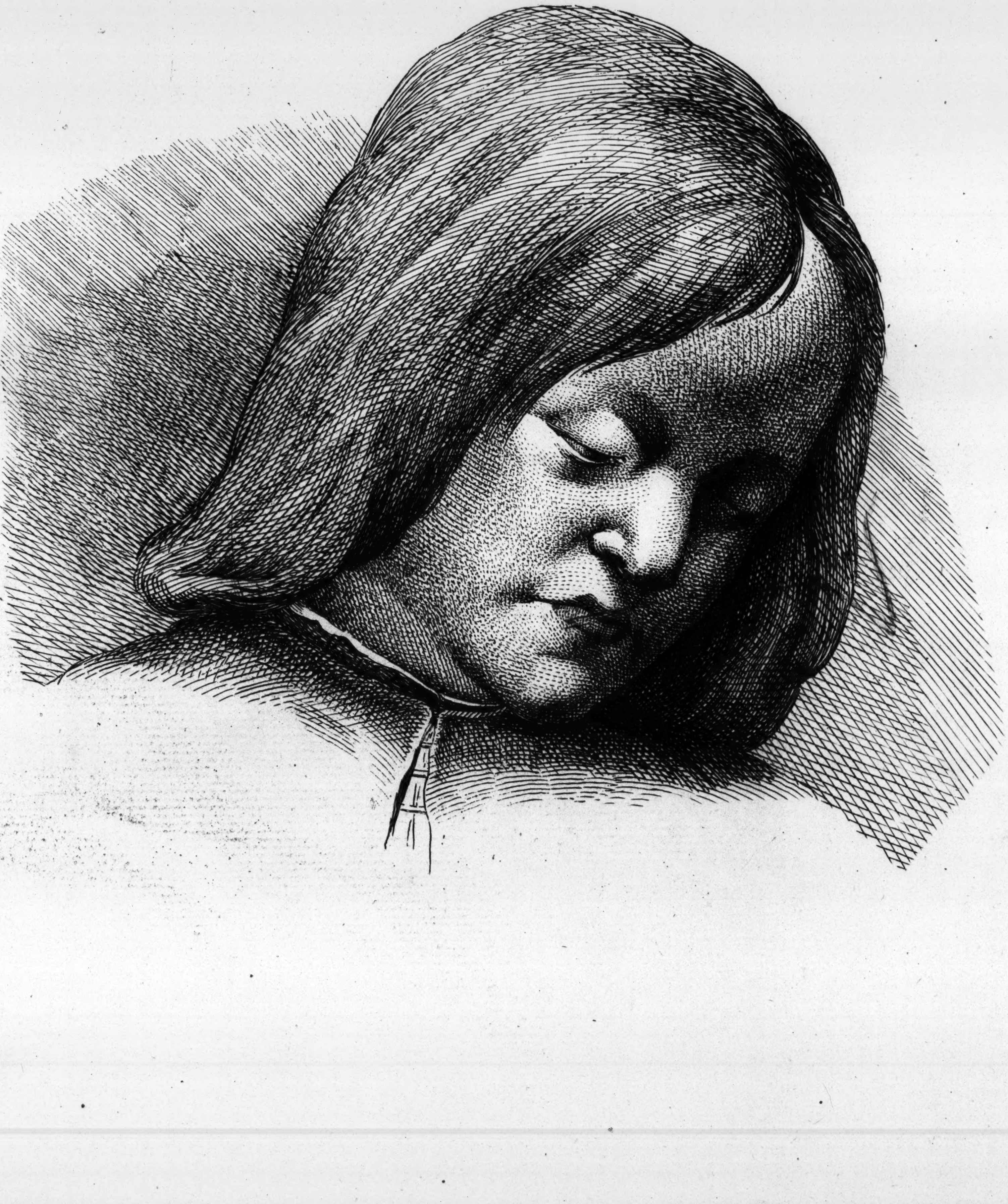
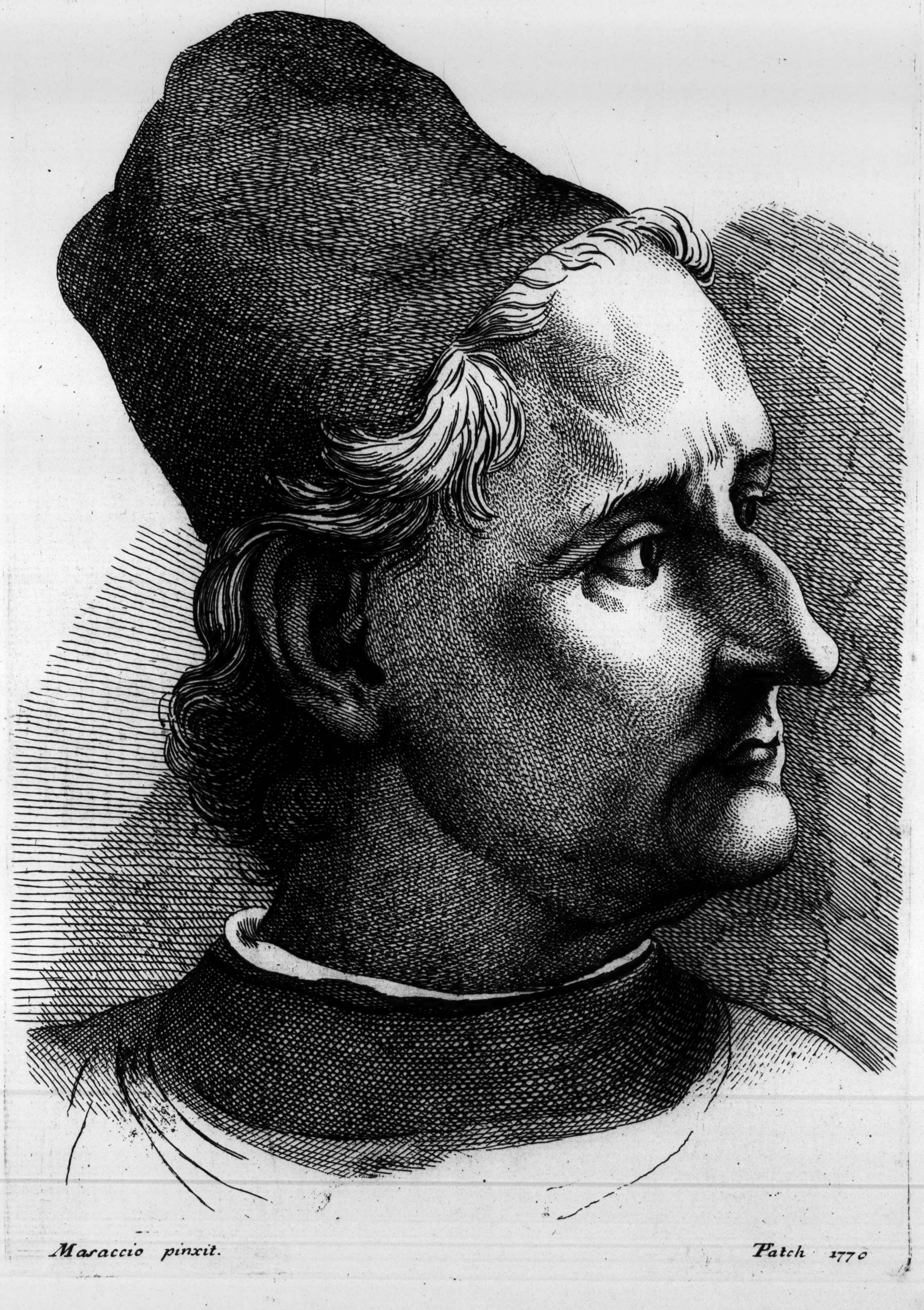
N.° XXII



Maſaccio. pinxit *Patch. 1770*

N.° XXIII

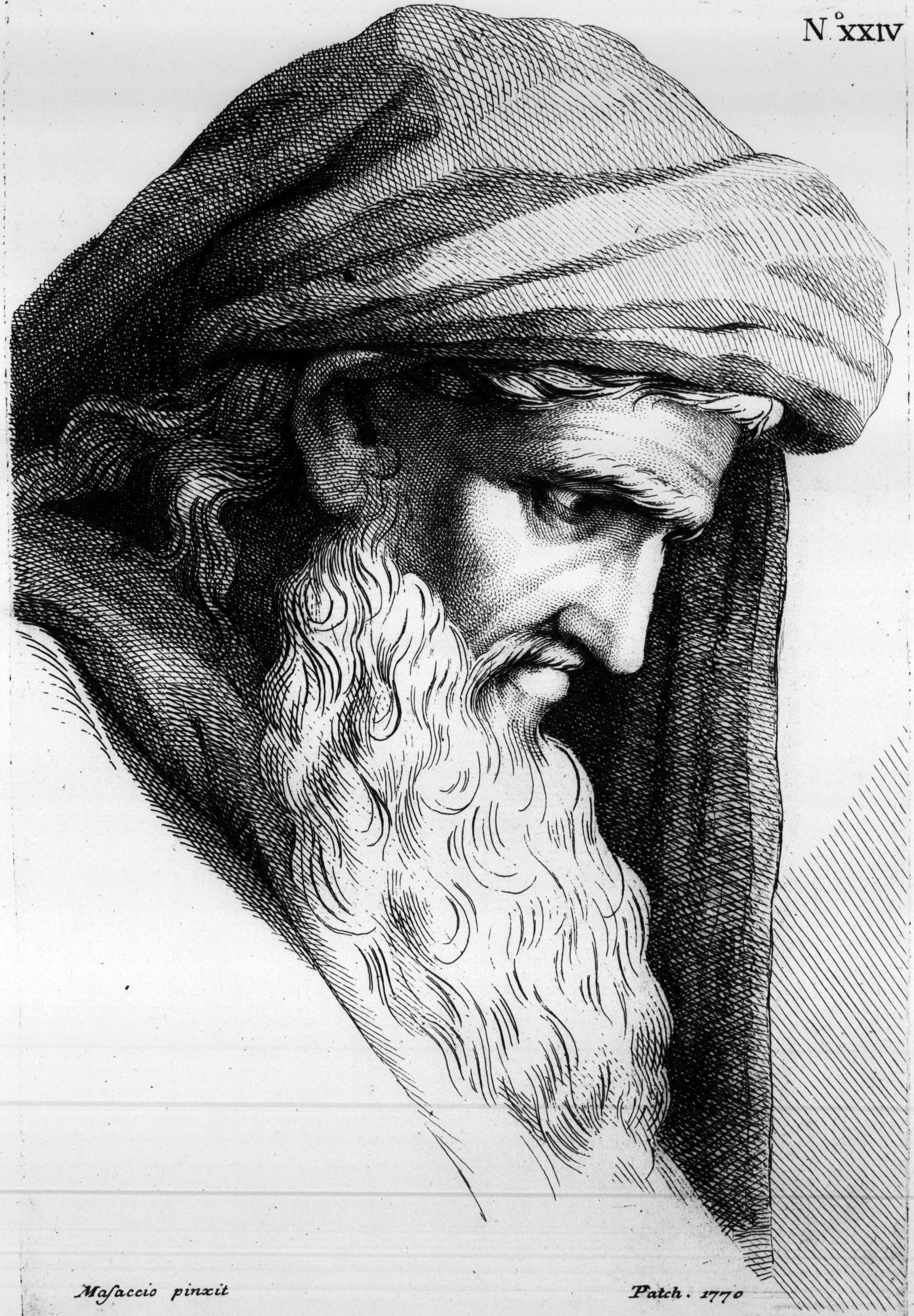


Masaccio pinxit.

Patch 1770

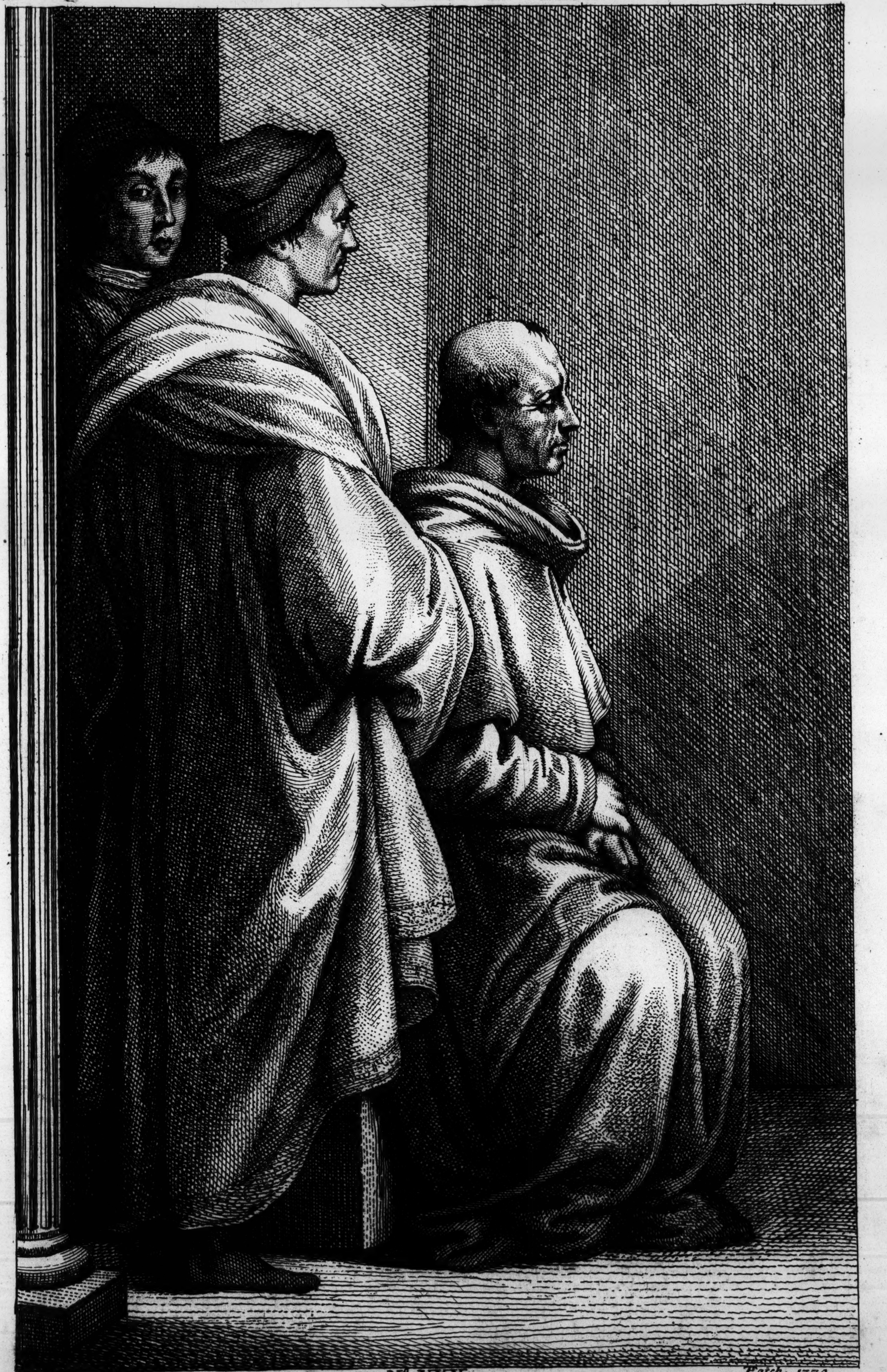
BRITISH MUSEUM

N.° XXIV



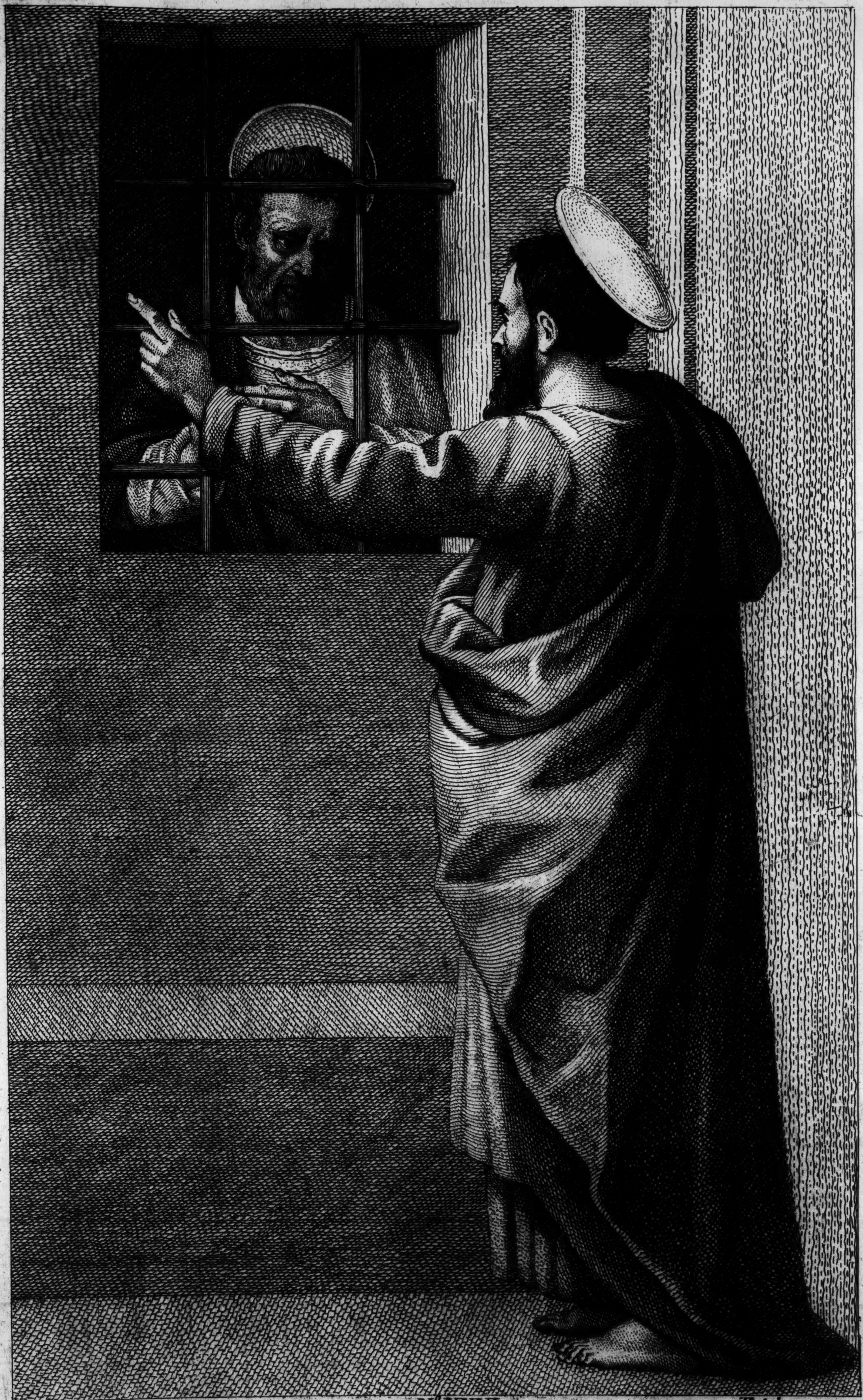
Maſaccio pinxit *Patch. 1770*

G.R III



Masaccio Pinxit. N.º XXV *Patch. 1770*

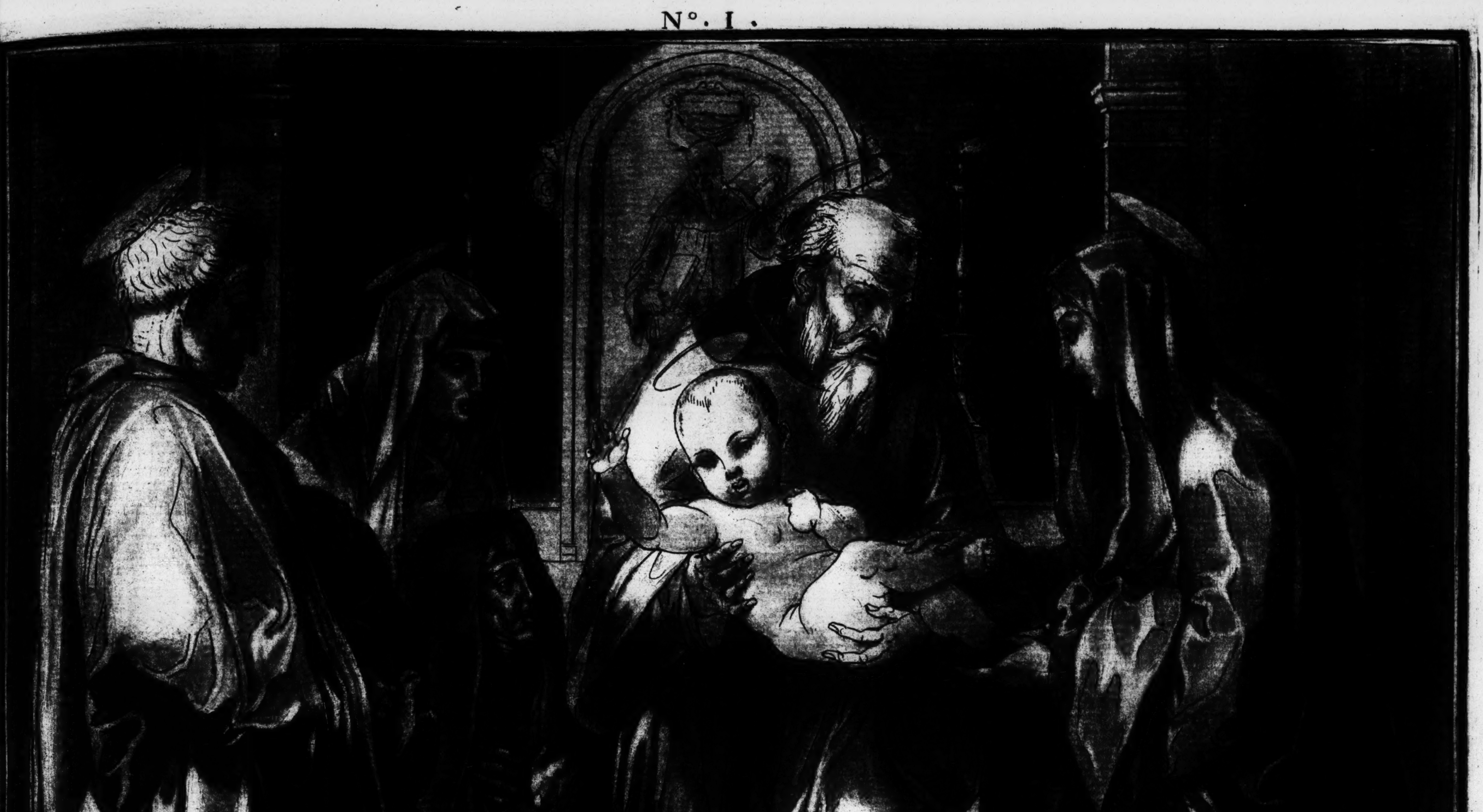
G.P. [illegible]



Maſaccio Pinxit N.° XXVI *Patch 1770.*

BRITISH MUSEUM

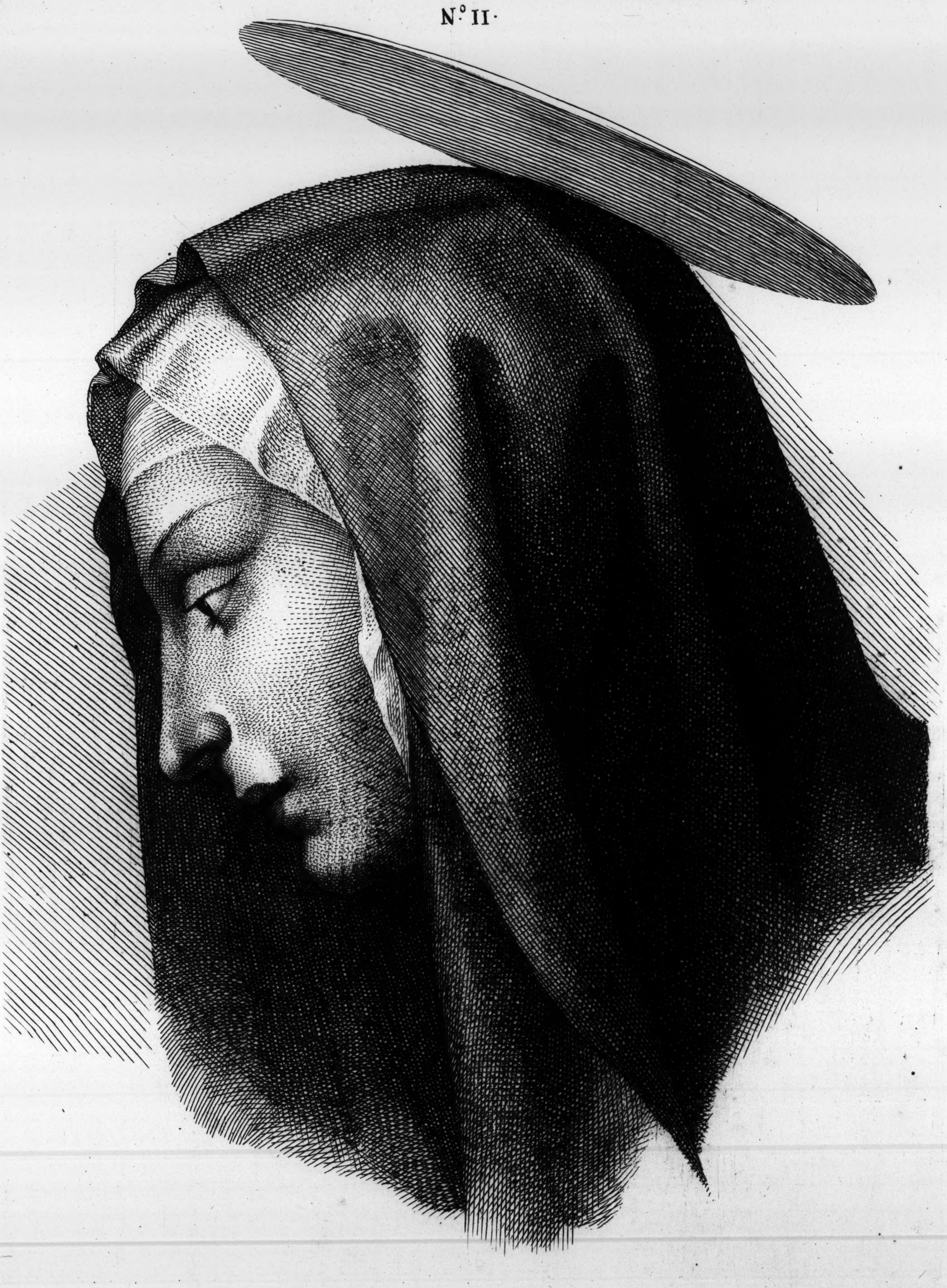
N°. I.



Fra Bartolommeo pinxit. *Patch 1771.*

[illegible]

Nº II.

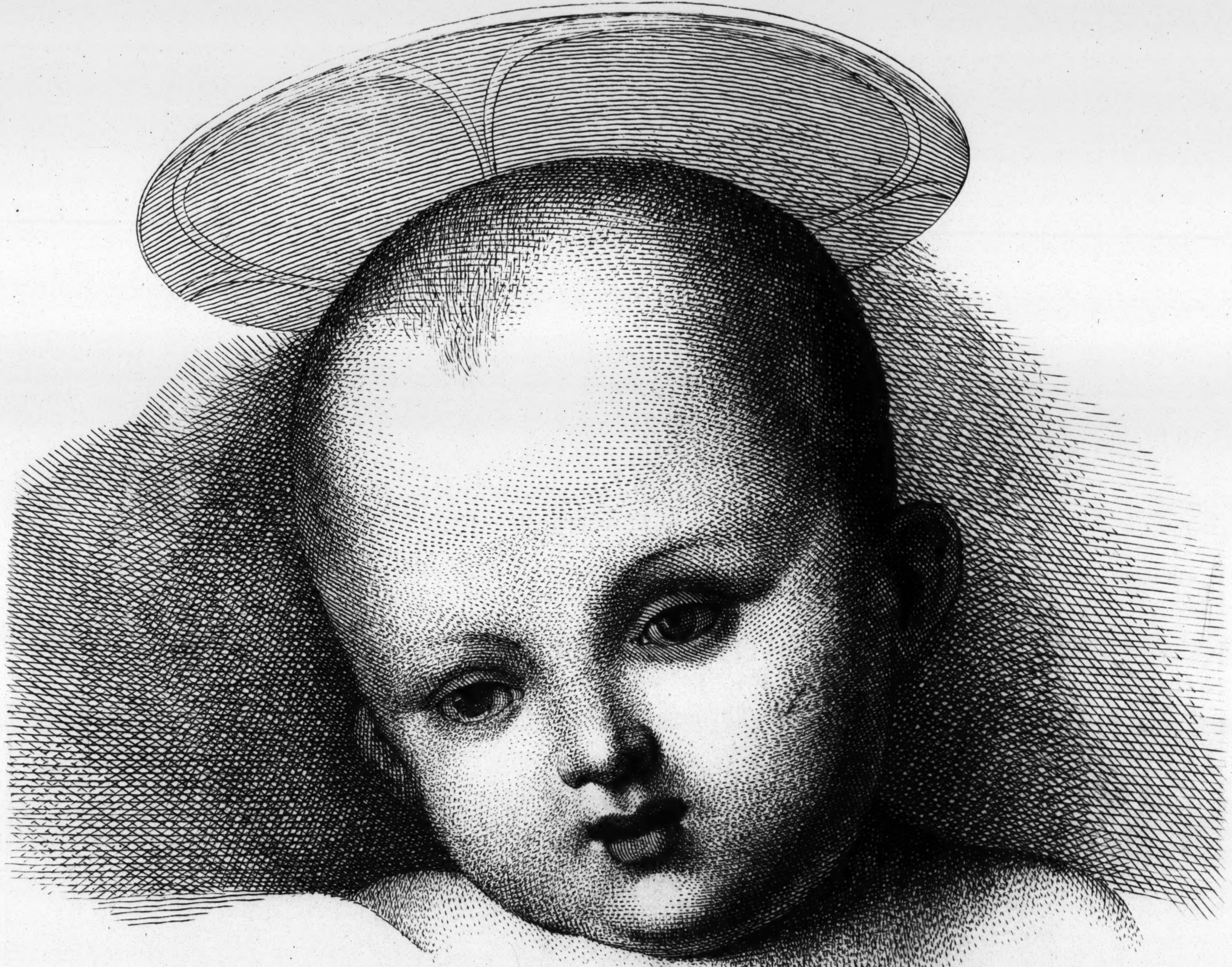


Fra Bartolommeo Pinxit.

Patch 1771.

G.R III.

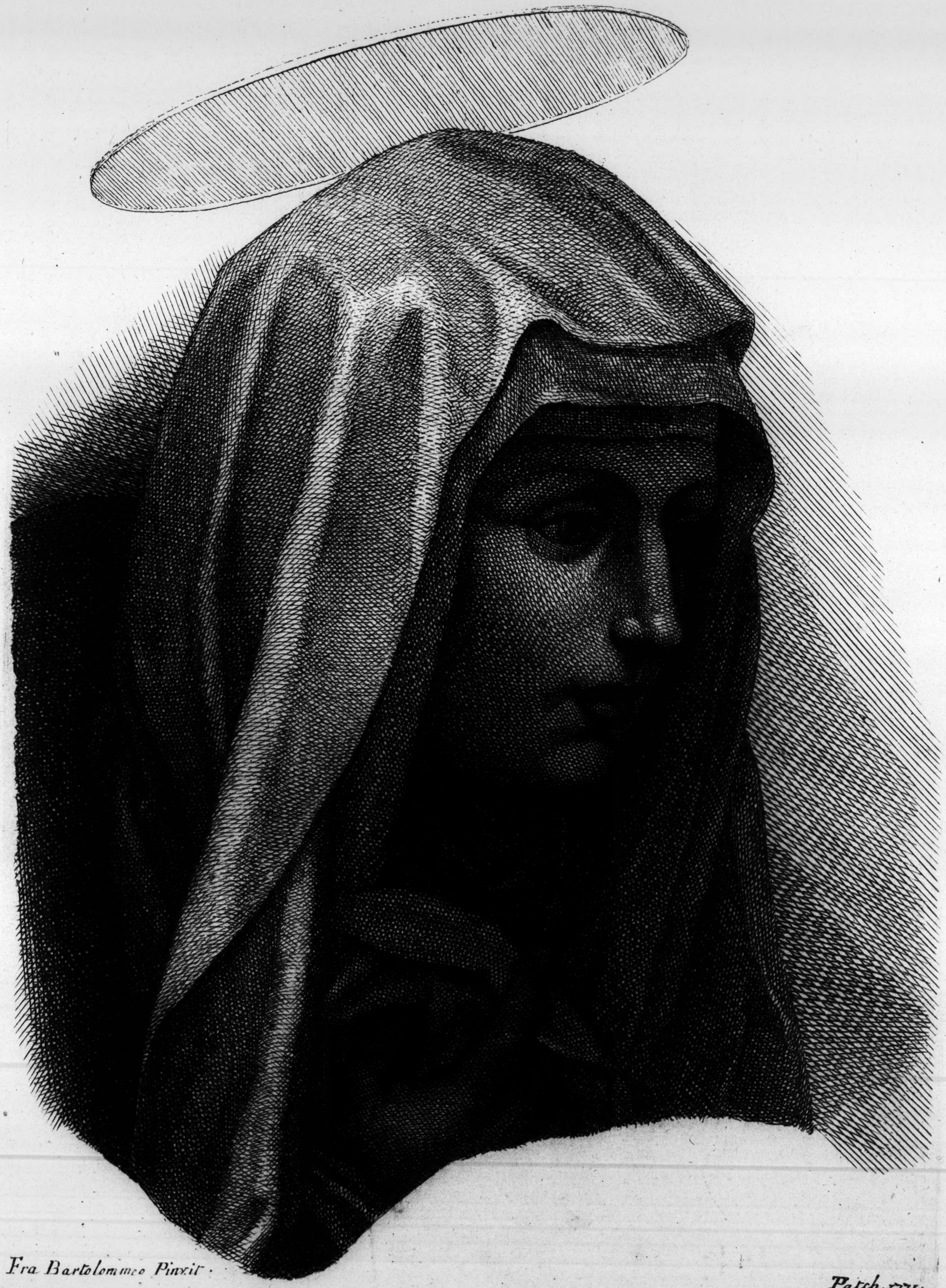
Nº III.



Fra Bartolommeo Pinxit *Patch 1771*

G.R. [illegible]
[illegible]

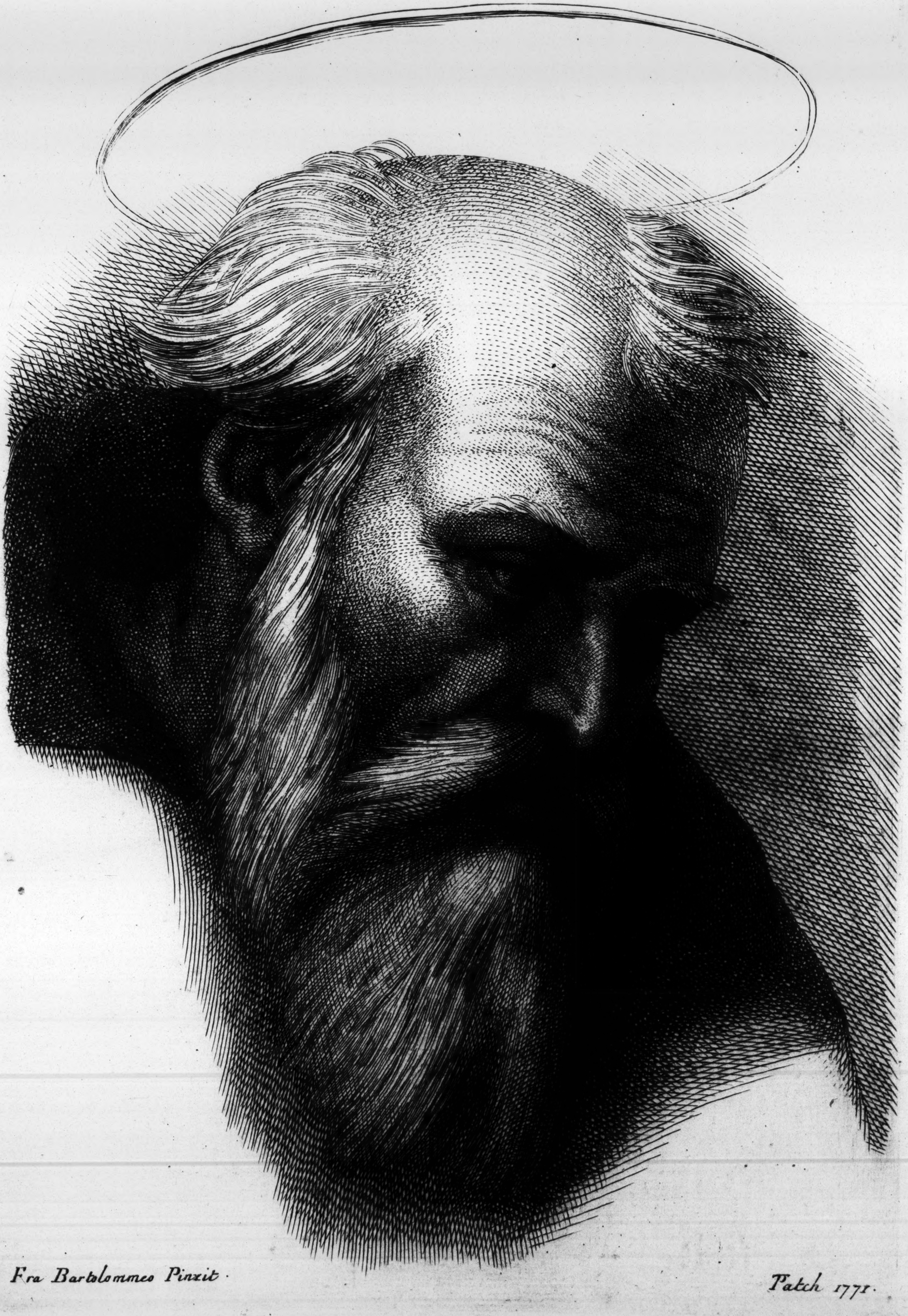
N.º IIII



Fra Bartolommeo Pinxit.

Patch 1771.

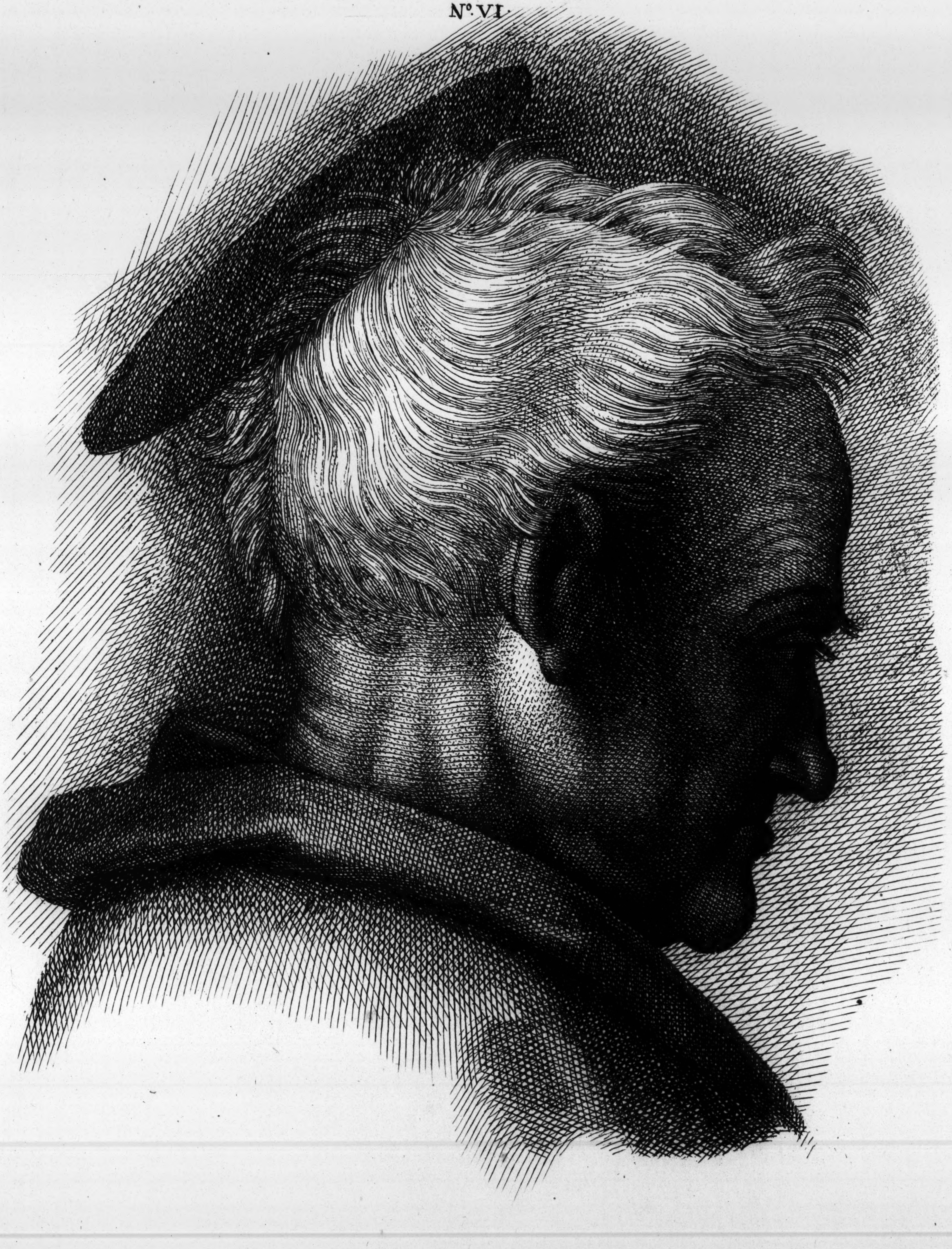
Nº V



Fra Bartolommeo Pinxit. *Patch 1771.*

G.R III

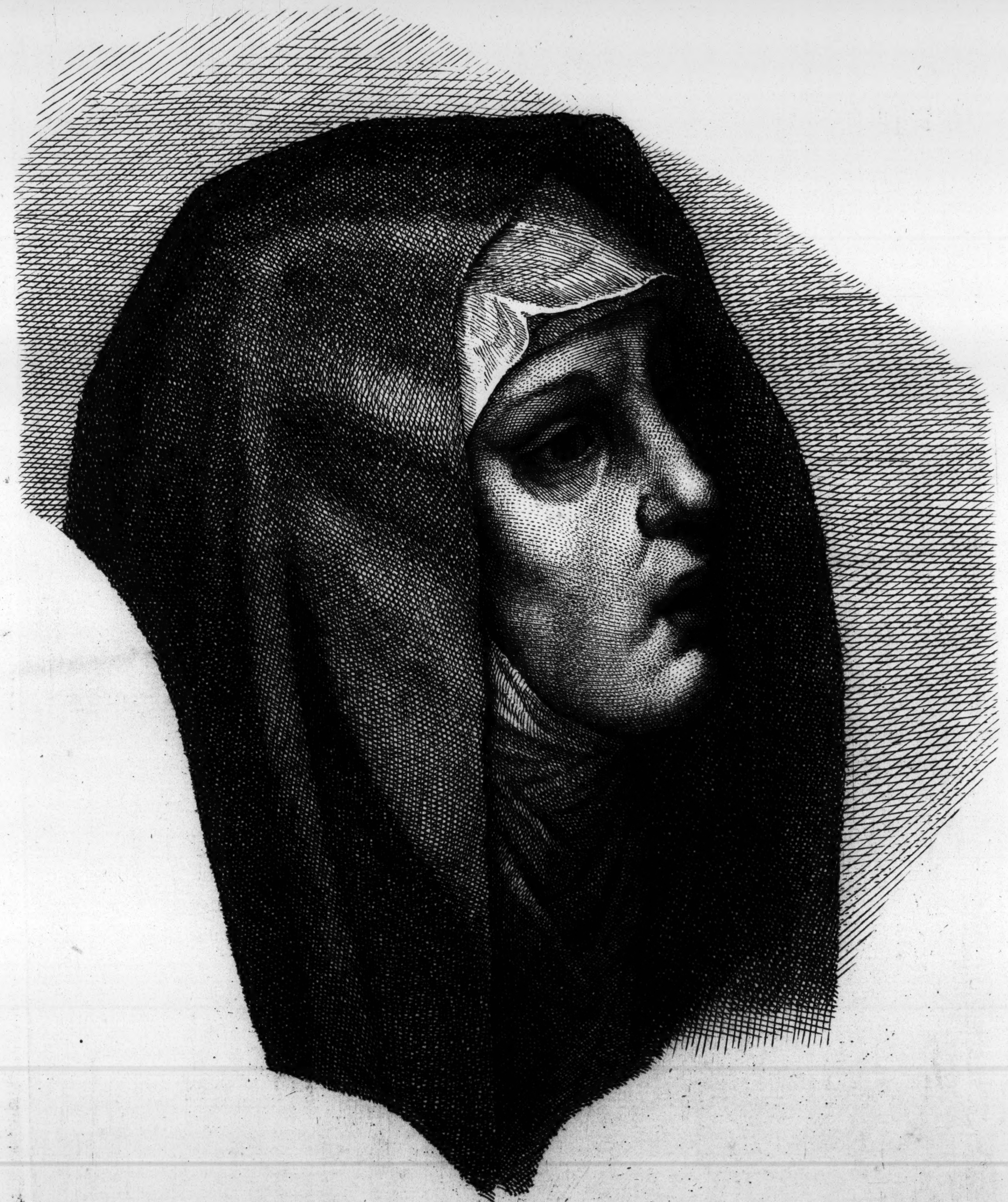
N°. VI.



Fra Bartolommeo Pinxit. *Patch 1771.*

G R III.

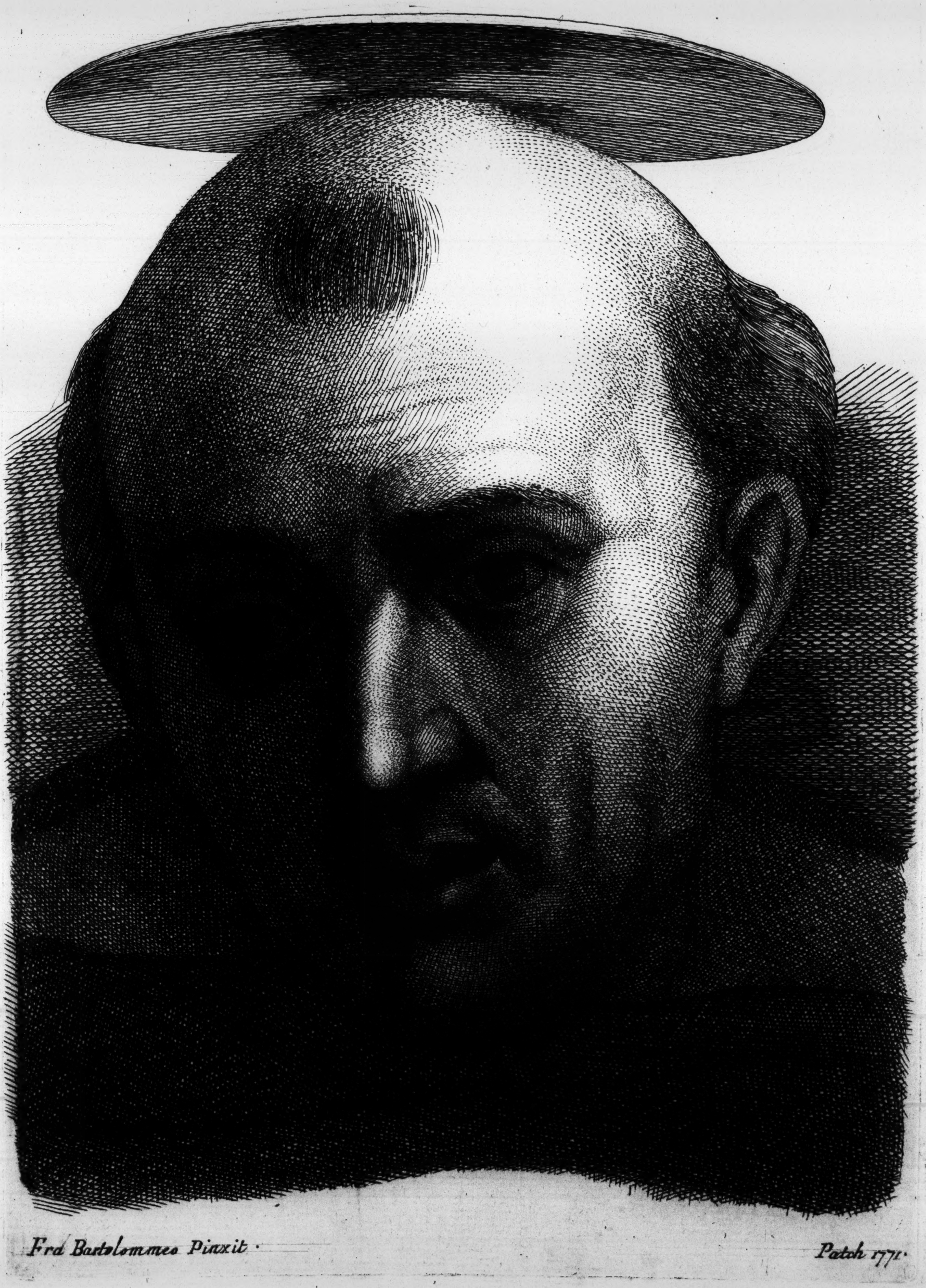
Nº VII



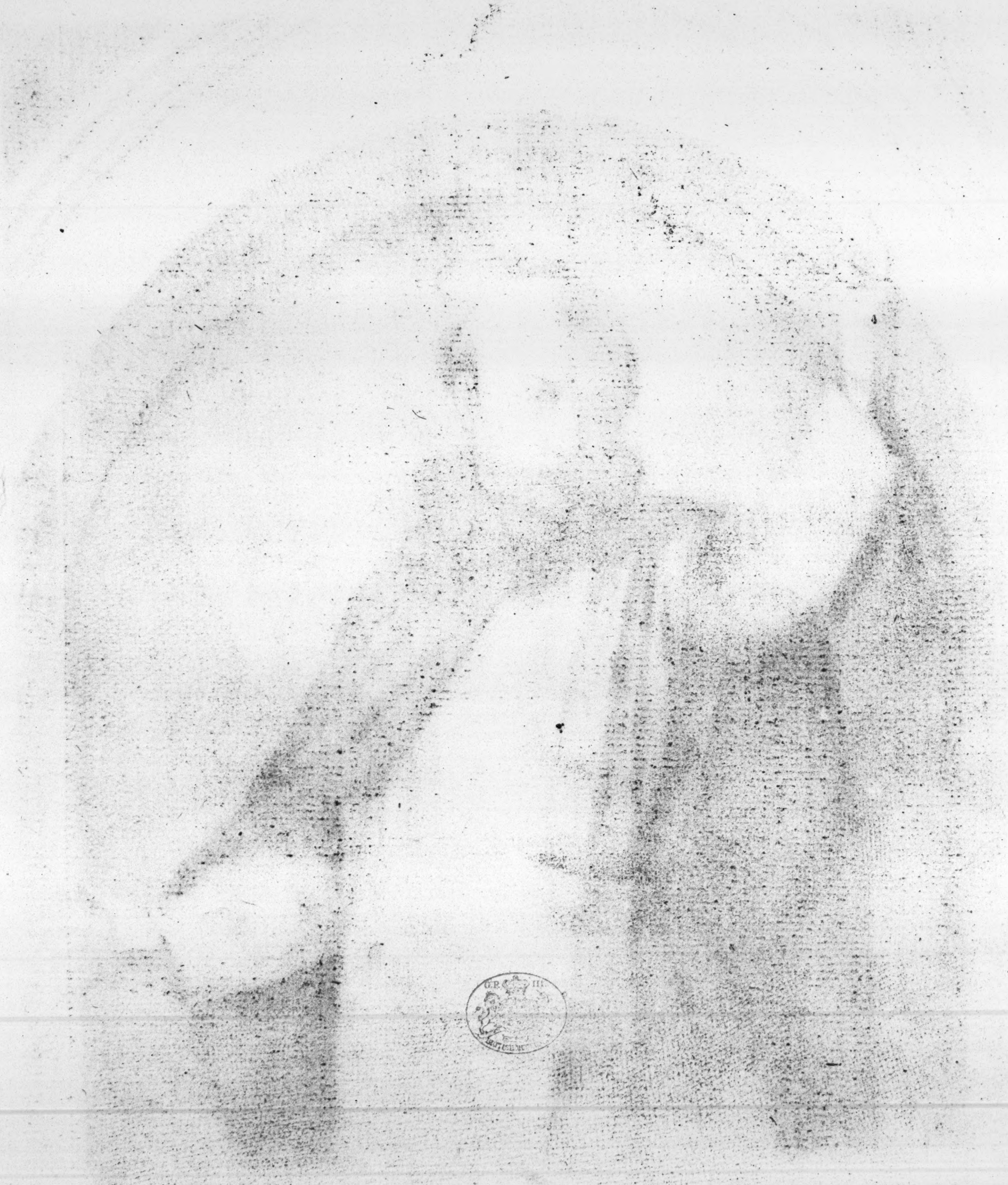
Fra Bartolommeo Pinxit.

Patch 1771.

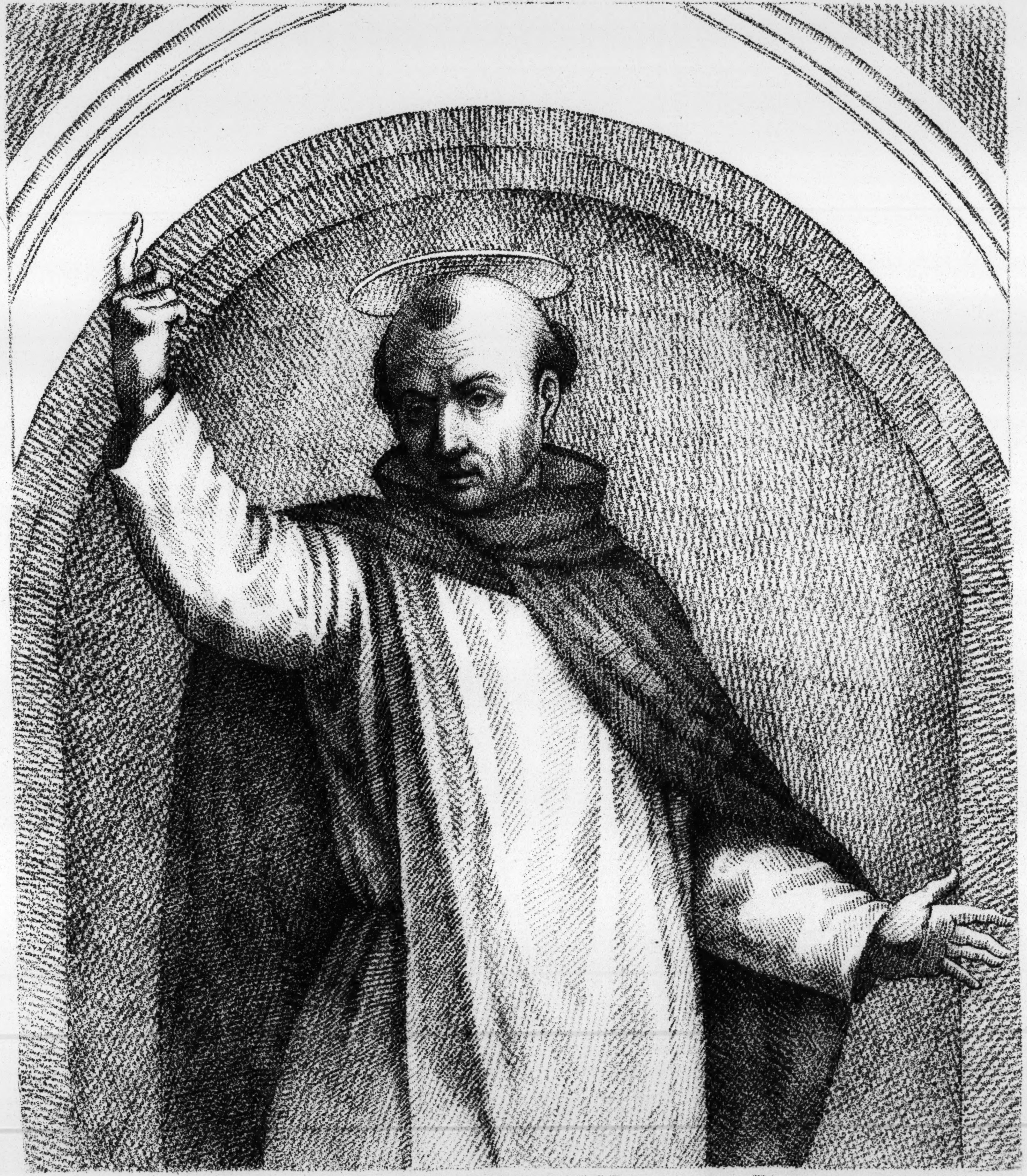
N.° VIII.



Fra Bartolommeo Pinxit. *Patch 1771.*



N° IX

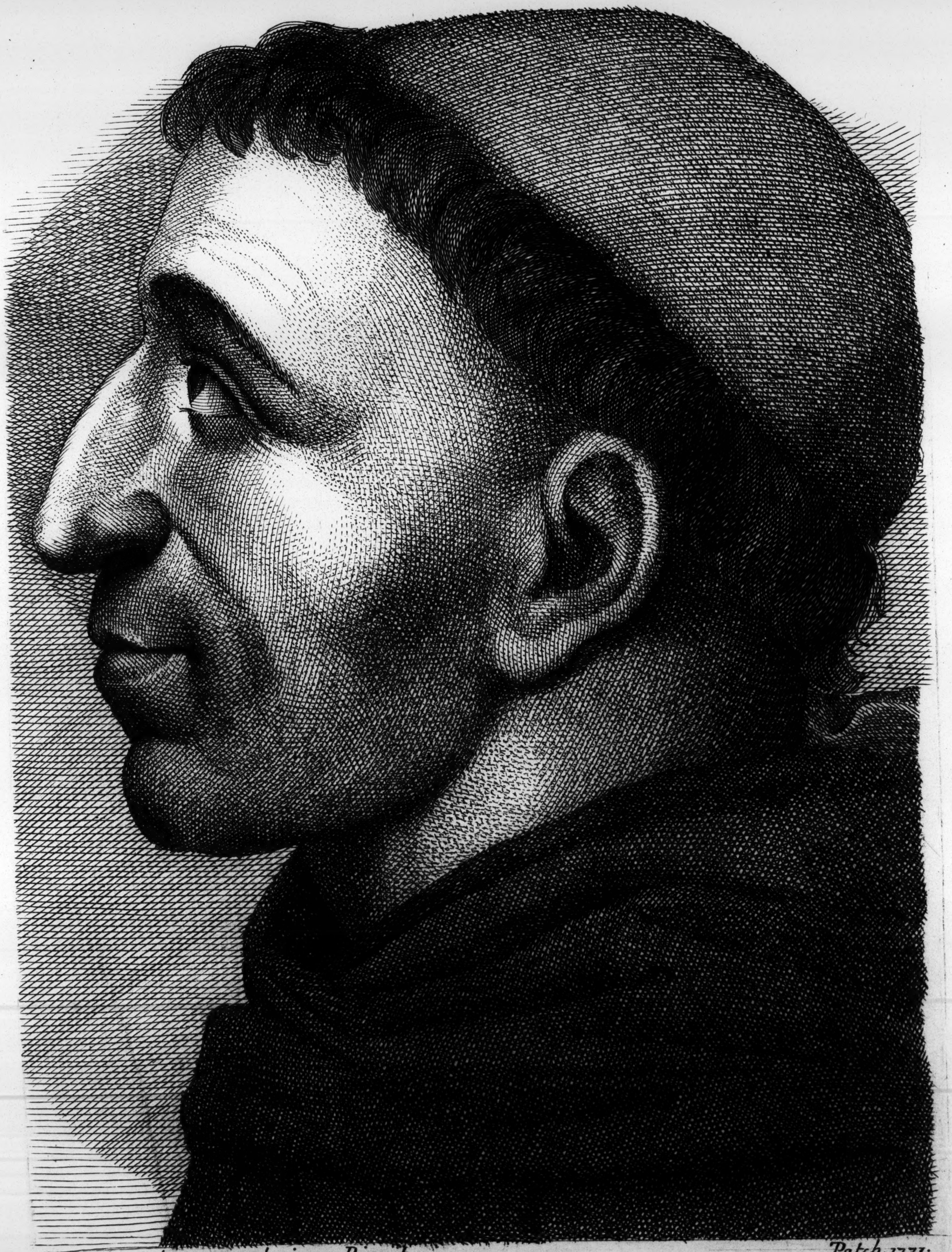


Patch. 1777. SAN · VINCENZIO *Fra Bartolommeo pinx:*

BRITISH MUSEUM

Nº. X.

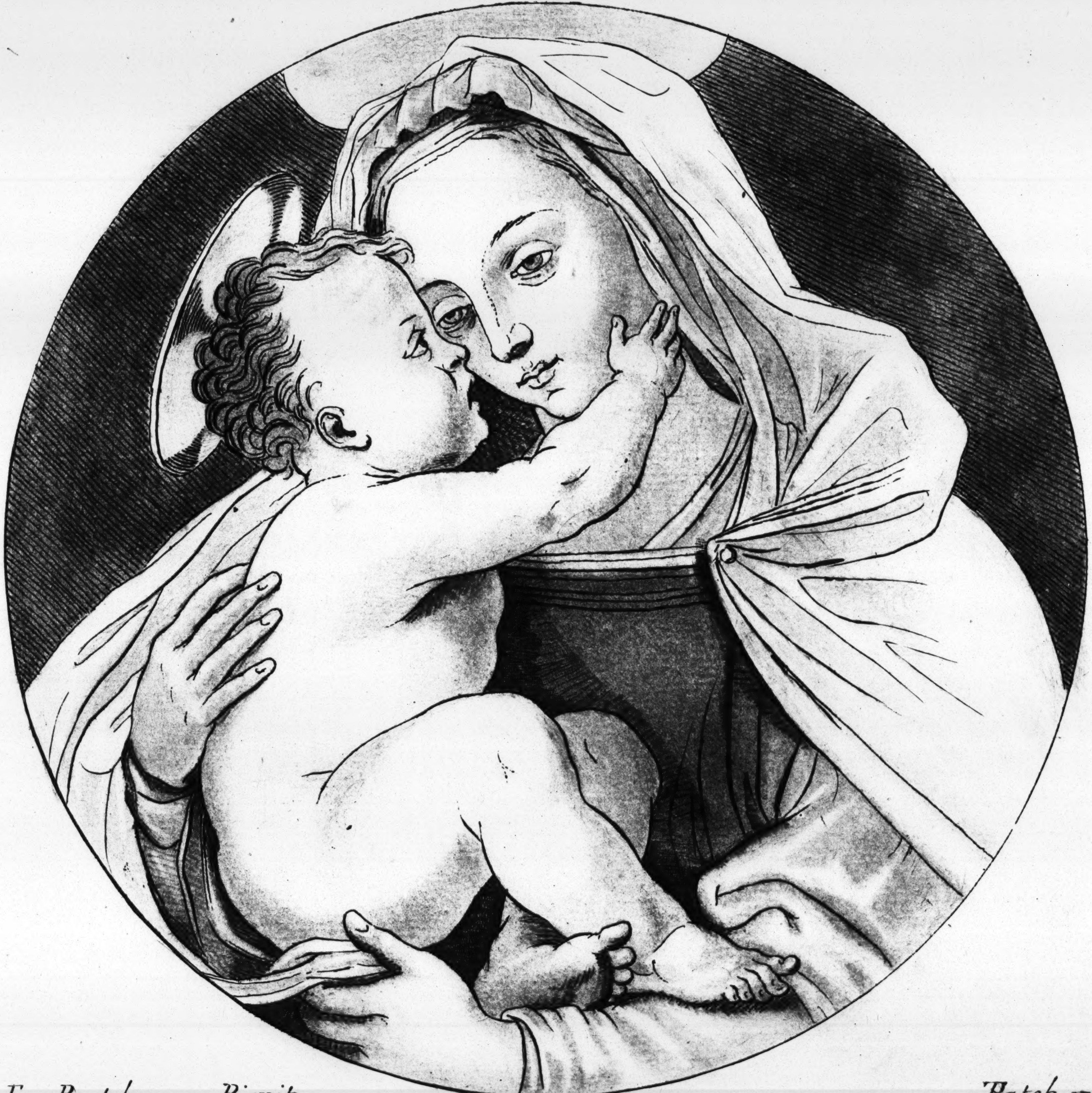
Il ritratto di Savonarola



Fra Bartolommeo ad vivum Pinxit. Patch 1771.

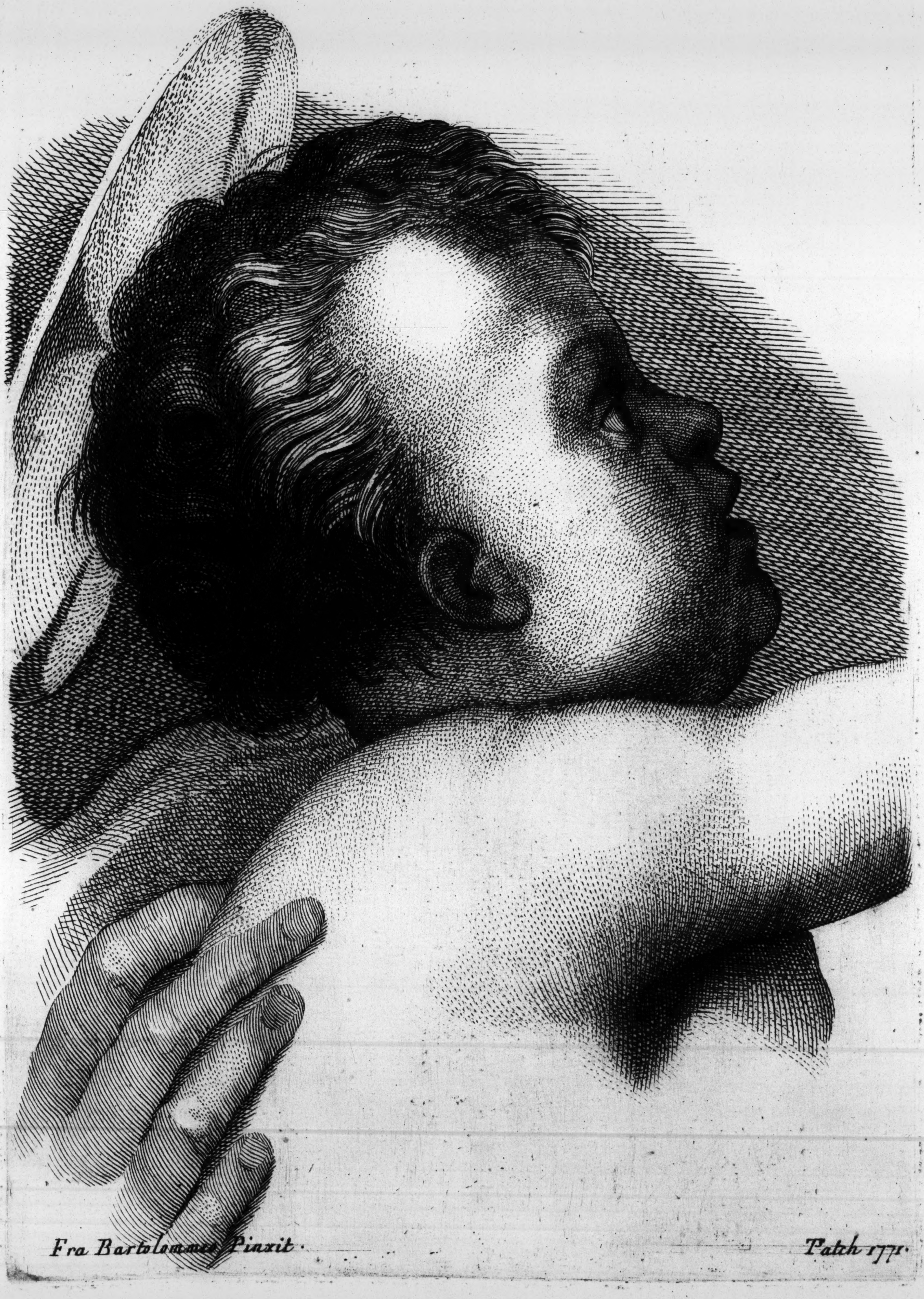
[illegible]

N° XI



Fra Bartolommeo Pinxit. *Patch 1771.*

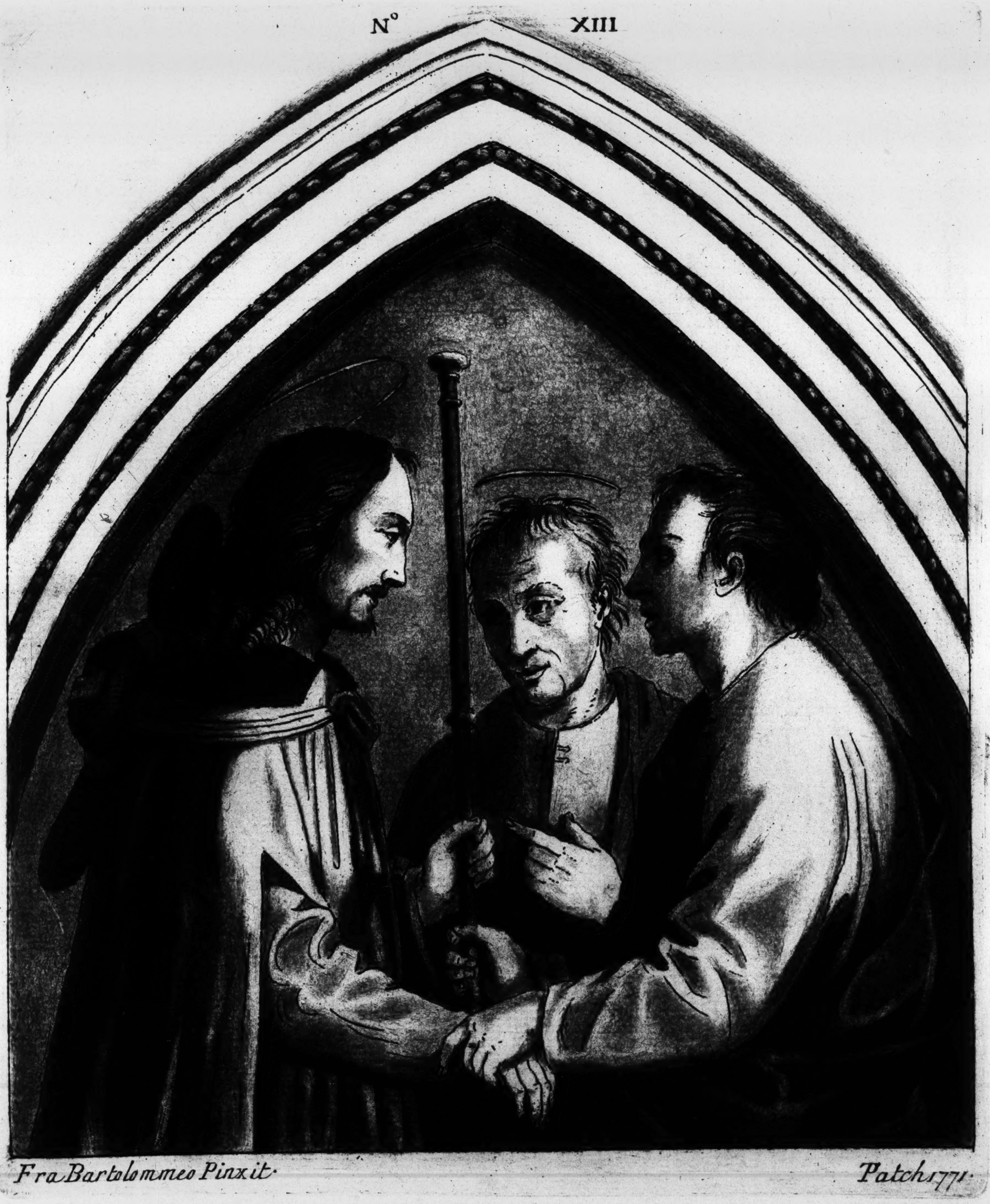
Nº XII



Fra Bartolommeo Pinxit. *Patch 1771.*

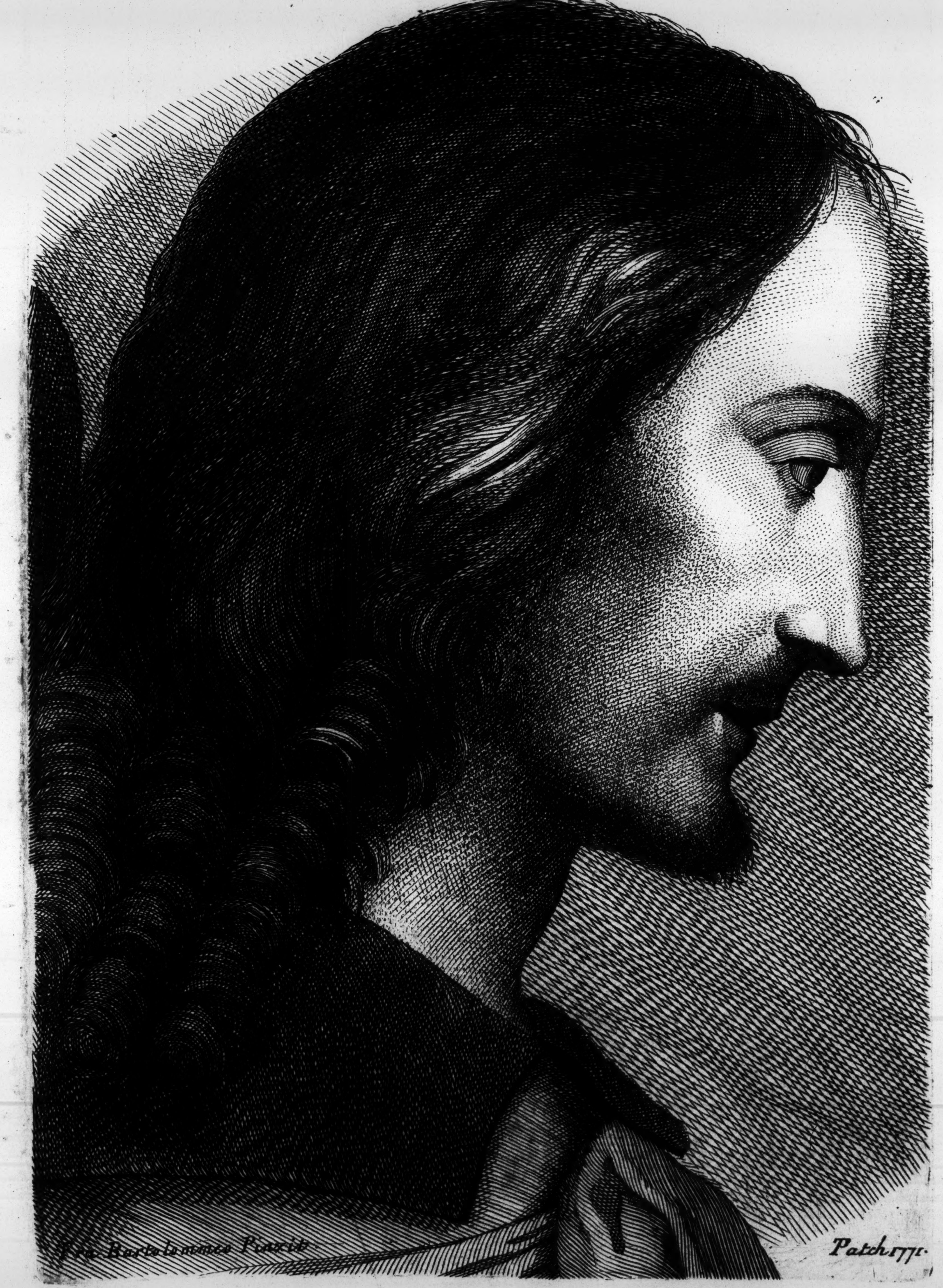
BRITISH MUSEUM

N° XIII



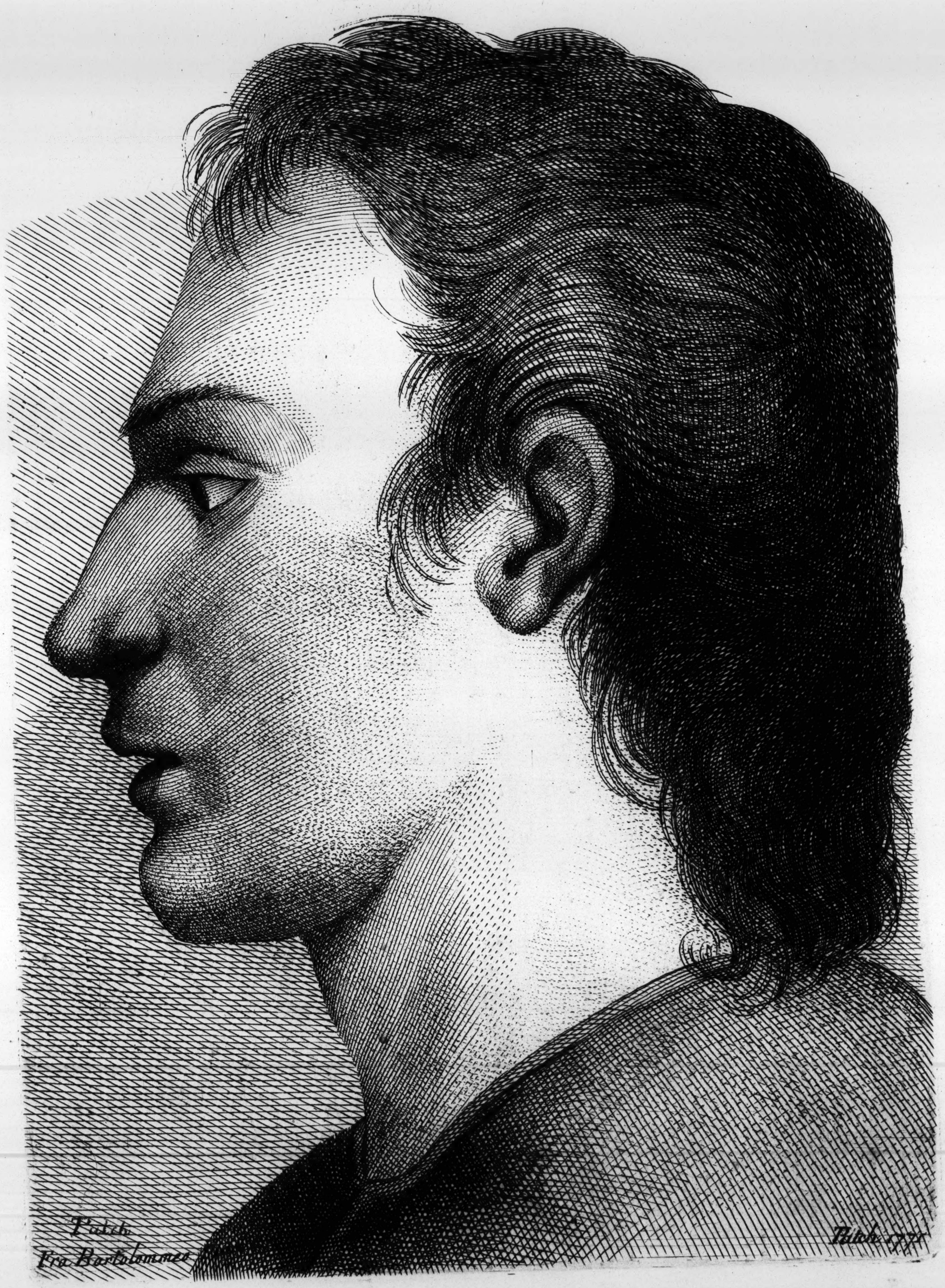
Fra Bartolommeo Pinxit. Patch 1771.

N°XIV.


Fra Bartolommeo Pinxit
Patch 1771.

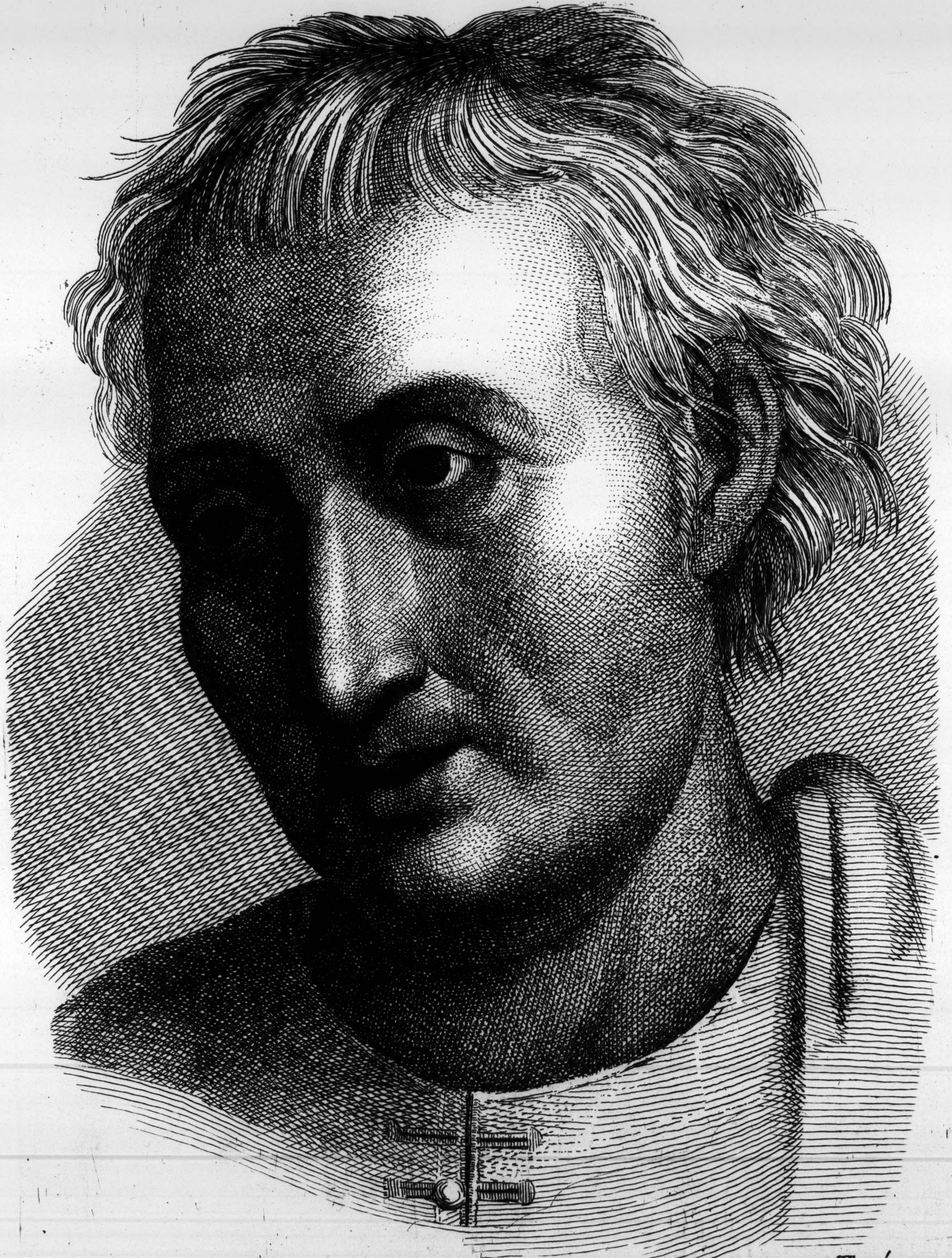
C.R [illegible]
[illegible]RITISH MU[illegible]

N°. XV.


Patch
Fra Bartolommeo
Patch 1771

BRITISH MUSEUM

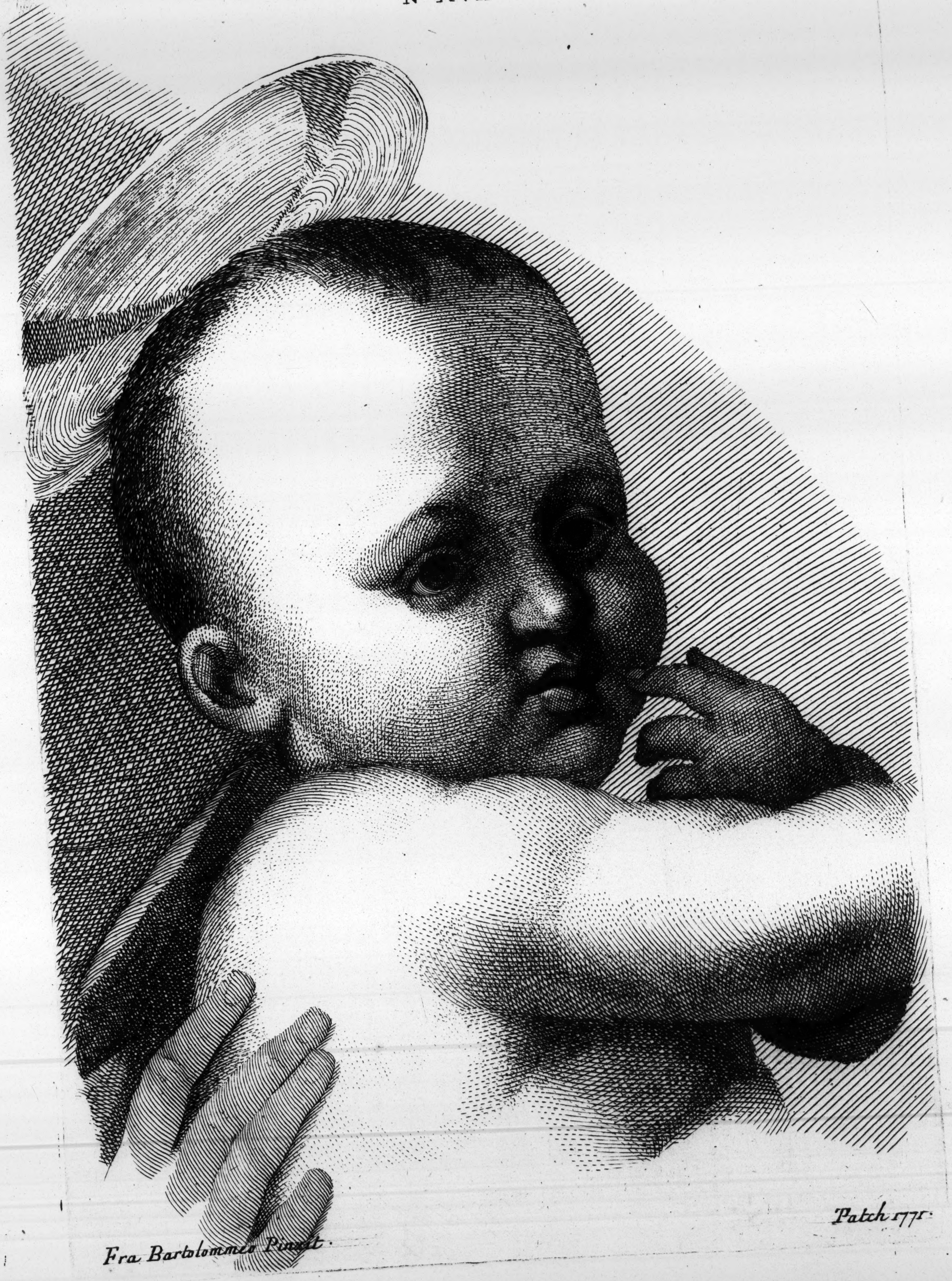
N°. XVI.



Fra Bartolommeo Pinx. Patch 1771.

G.R. III
BRITISH MUSEUM

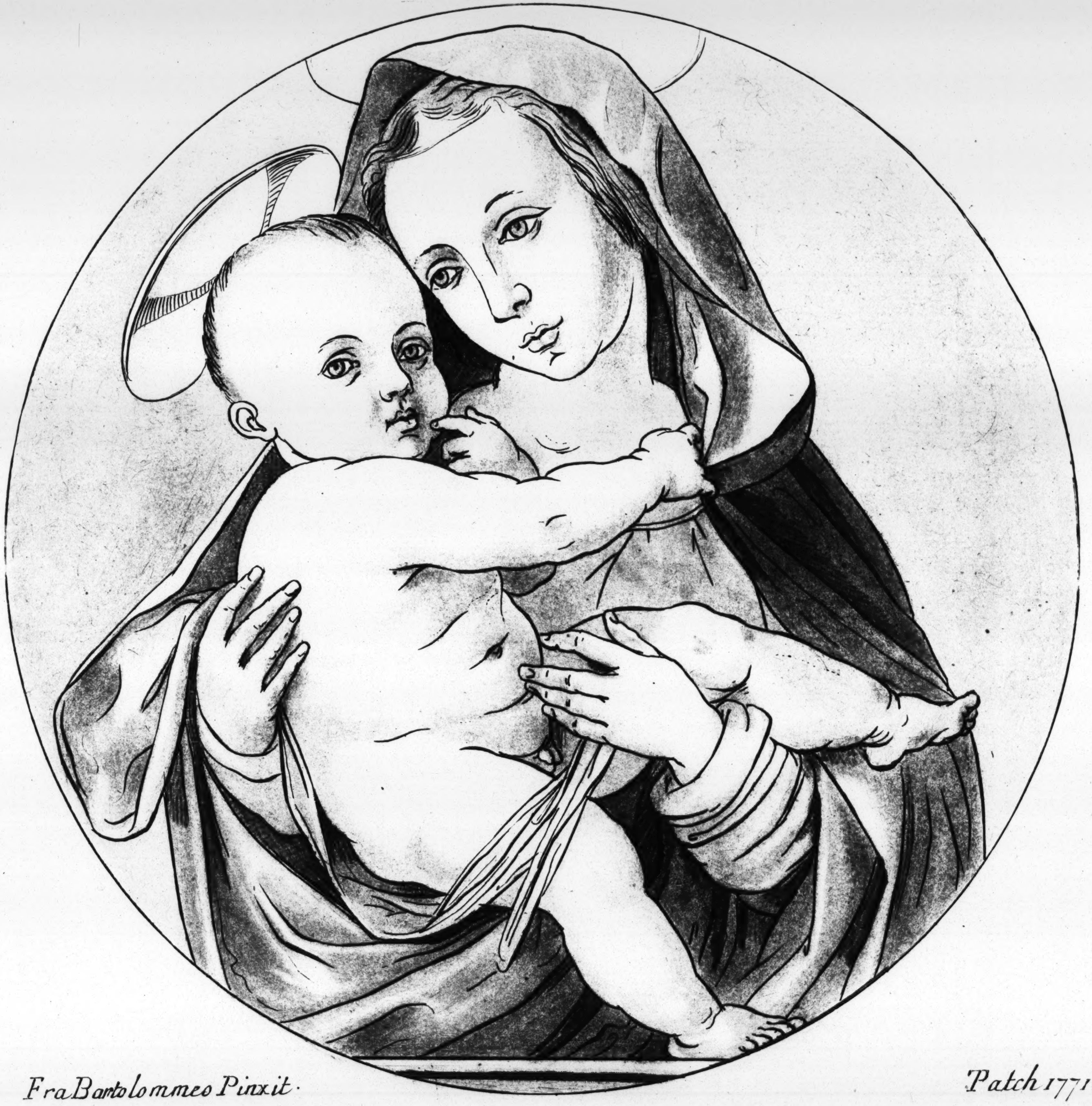
Nº. XVII.



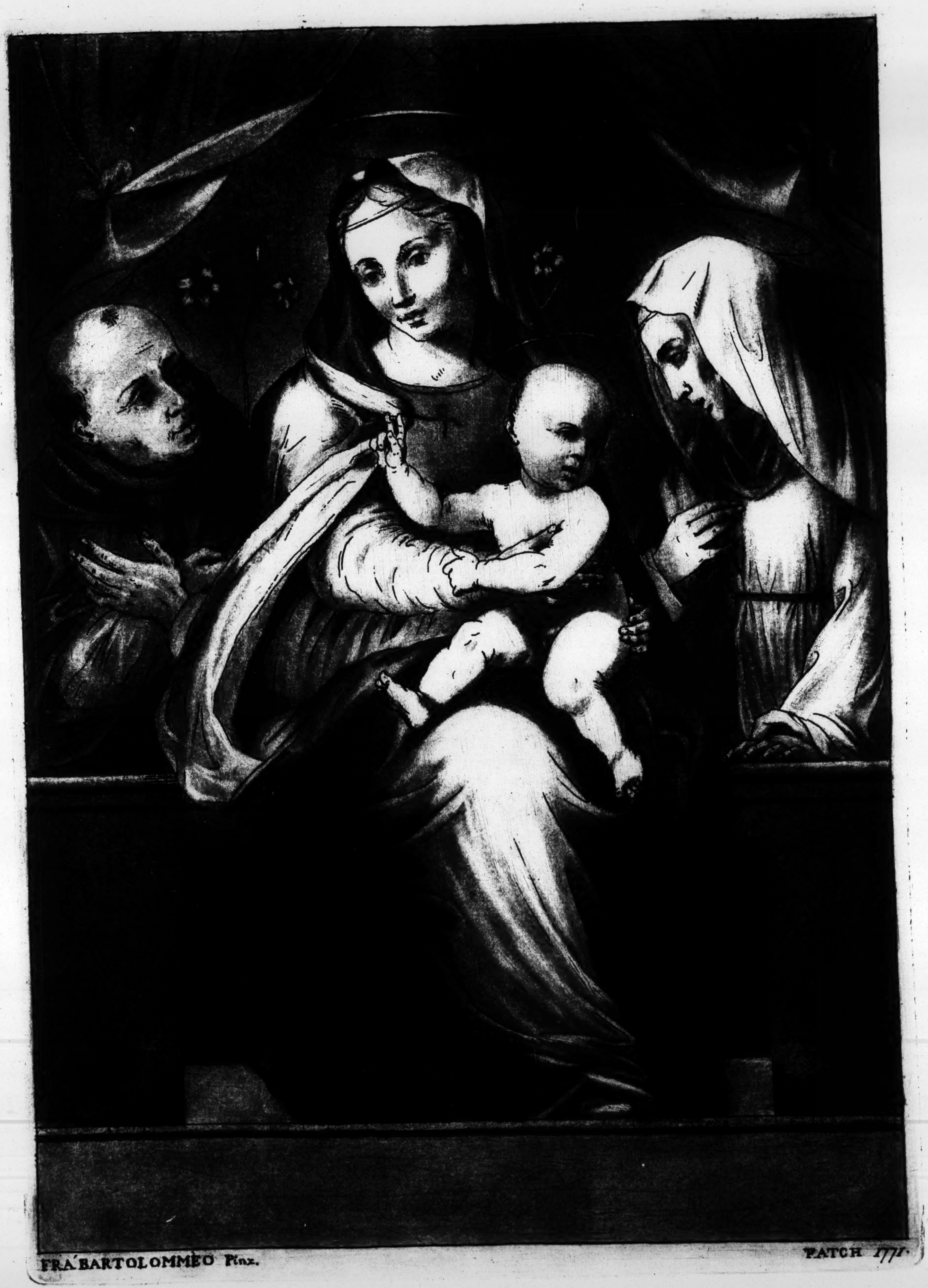
Fra Bartolommeo Pinxit.

Patch 1775.

Nº XVIII

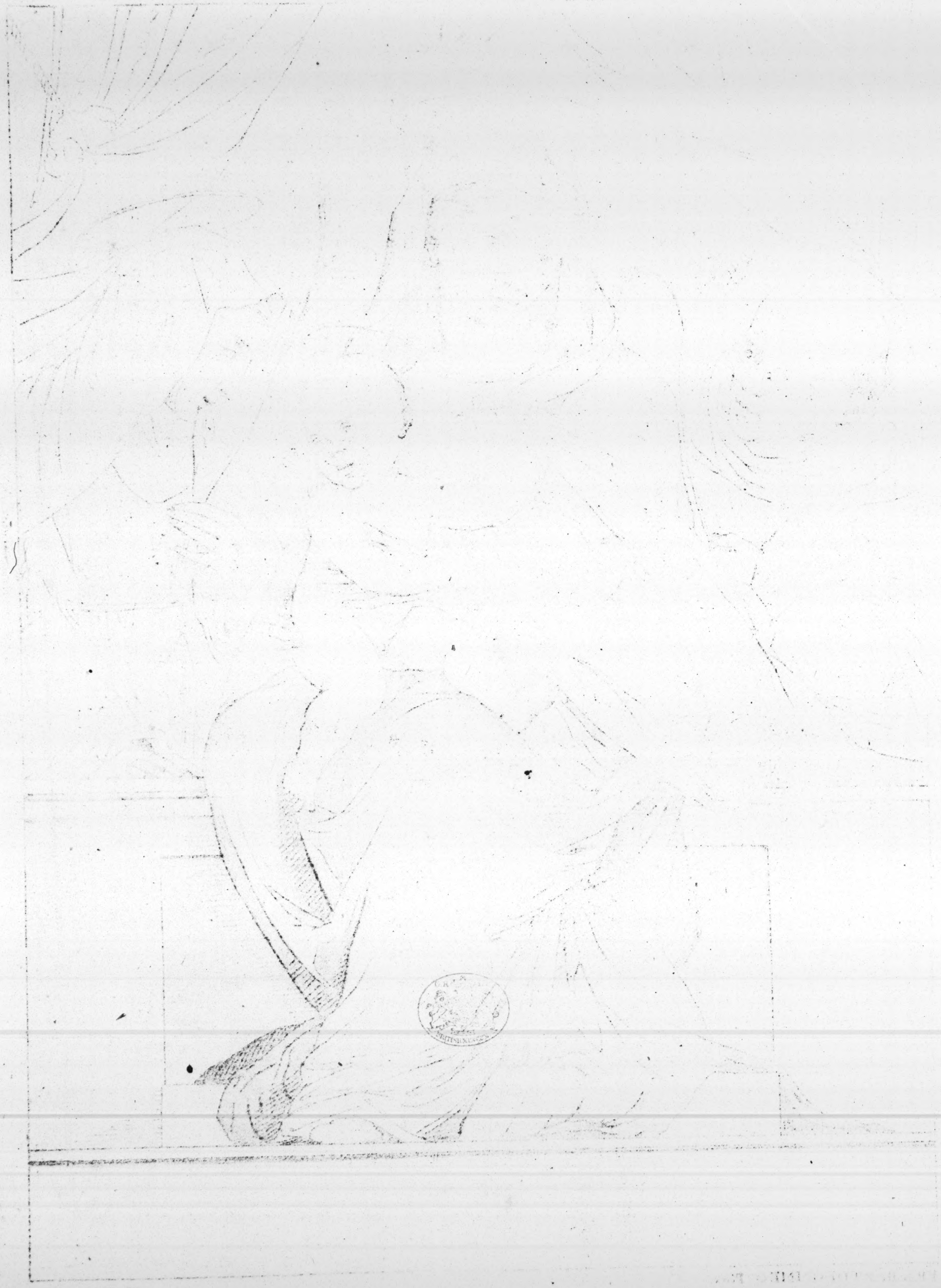


Fra Bartolommeo Pinxit. *Patch 1771.*



FRA BARTOLOMMEO Pinx.

PATCH 1771.



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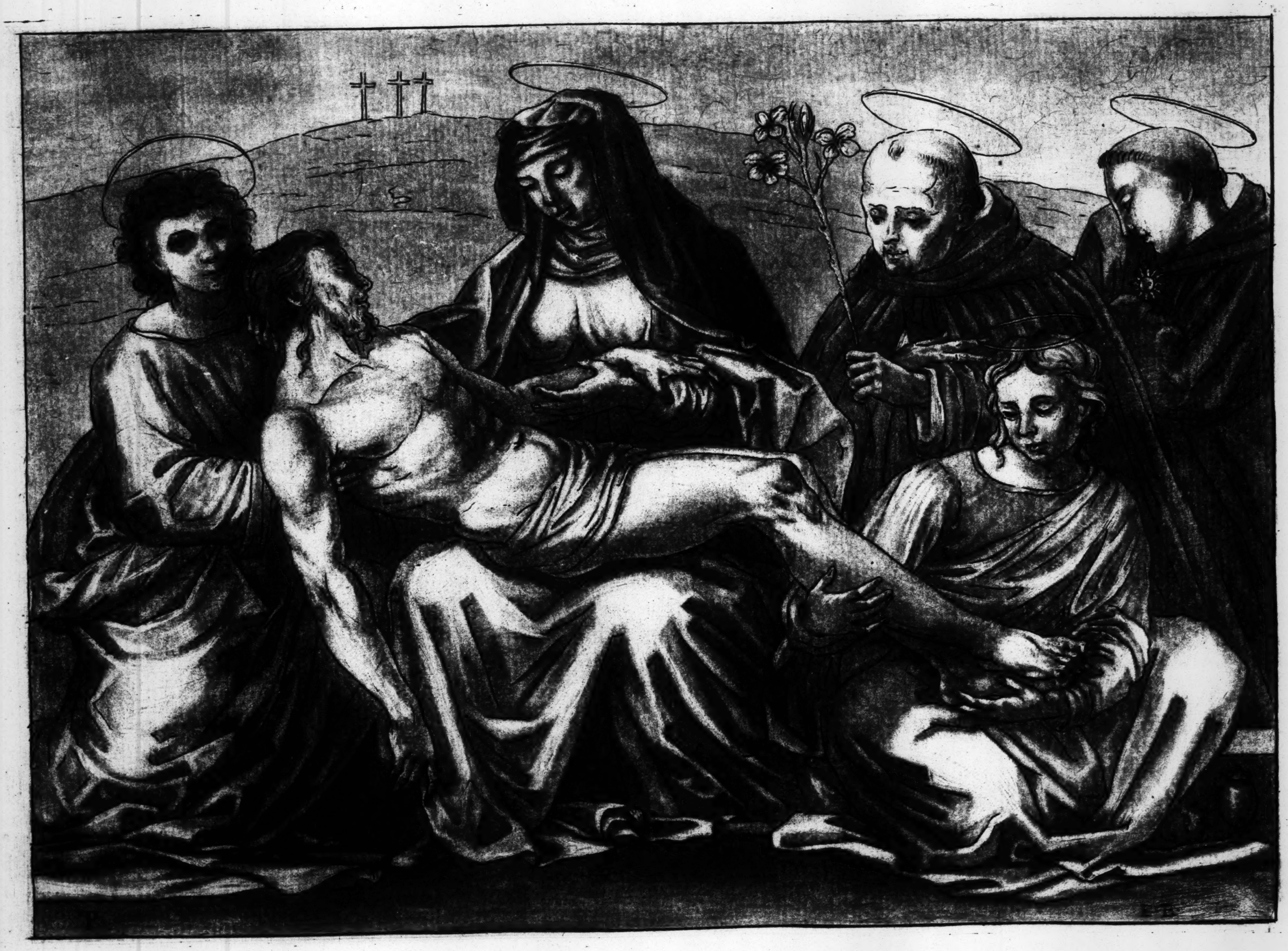

N°. XX.

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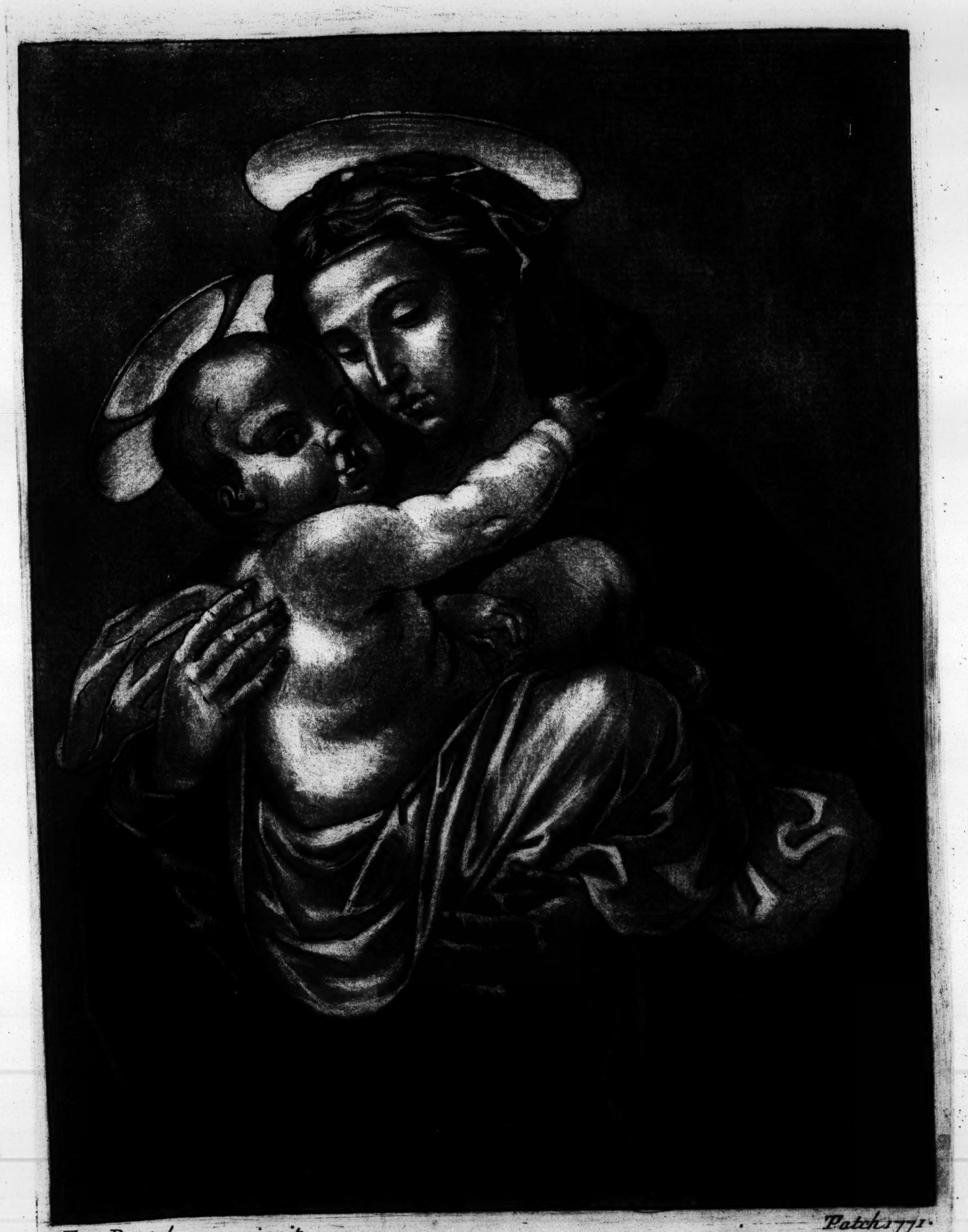
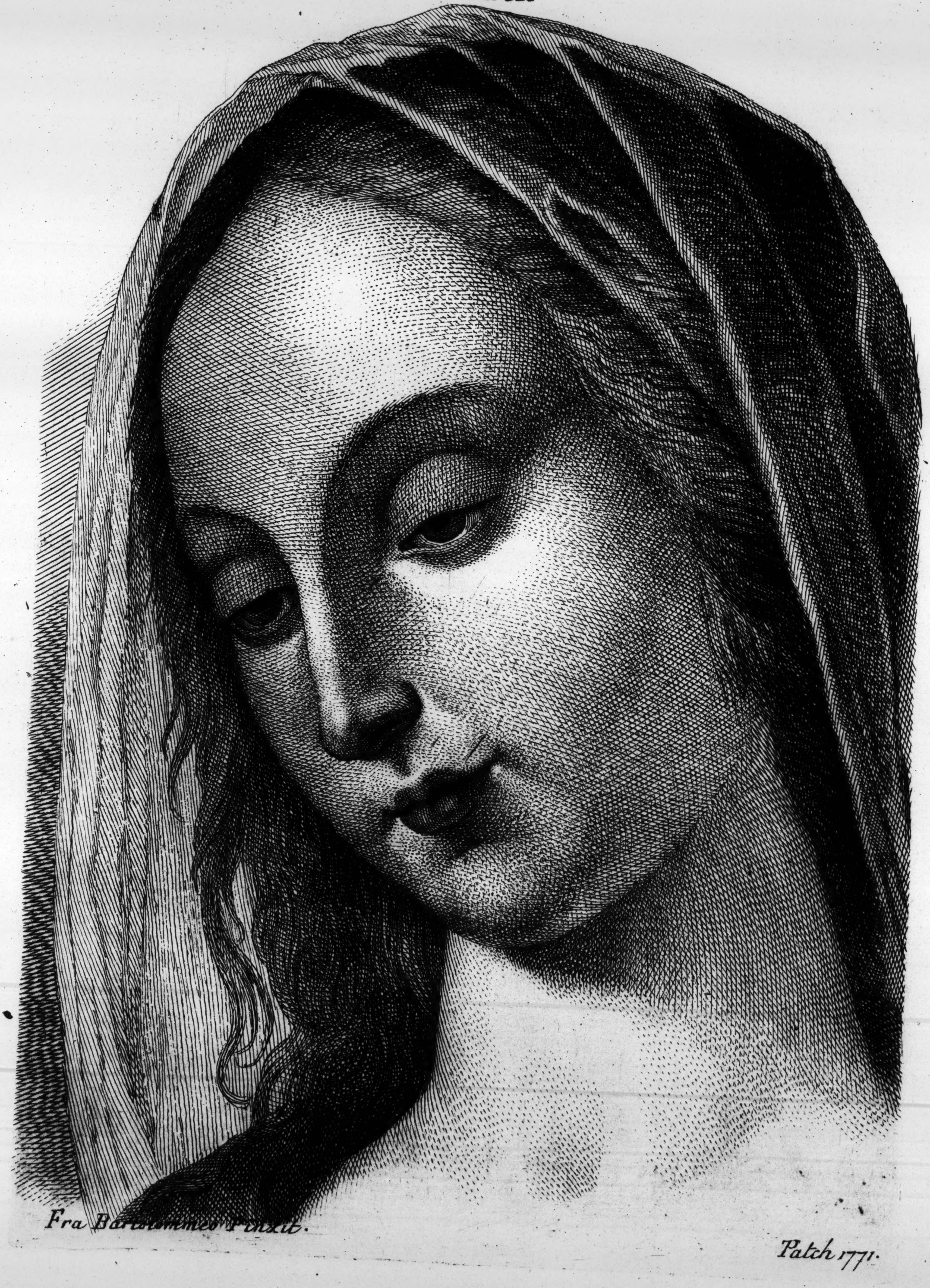
N.° XXI.



Fra Bartolommeo pinxit. *Patch 1771.*

G.R. III

N° XXII

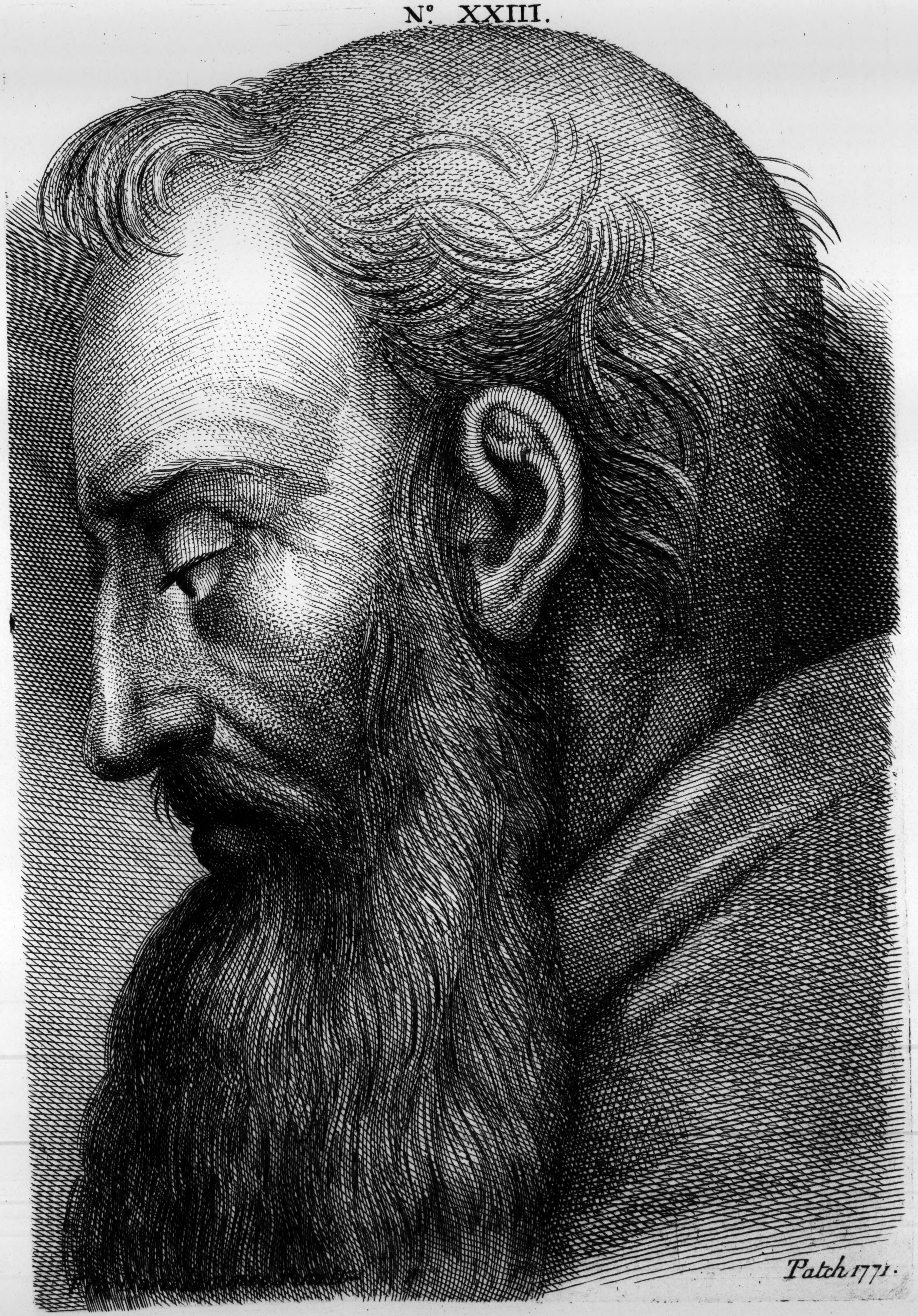


Fra Bartolommeo Pinxit.

Patch 1771.

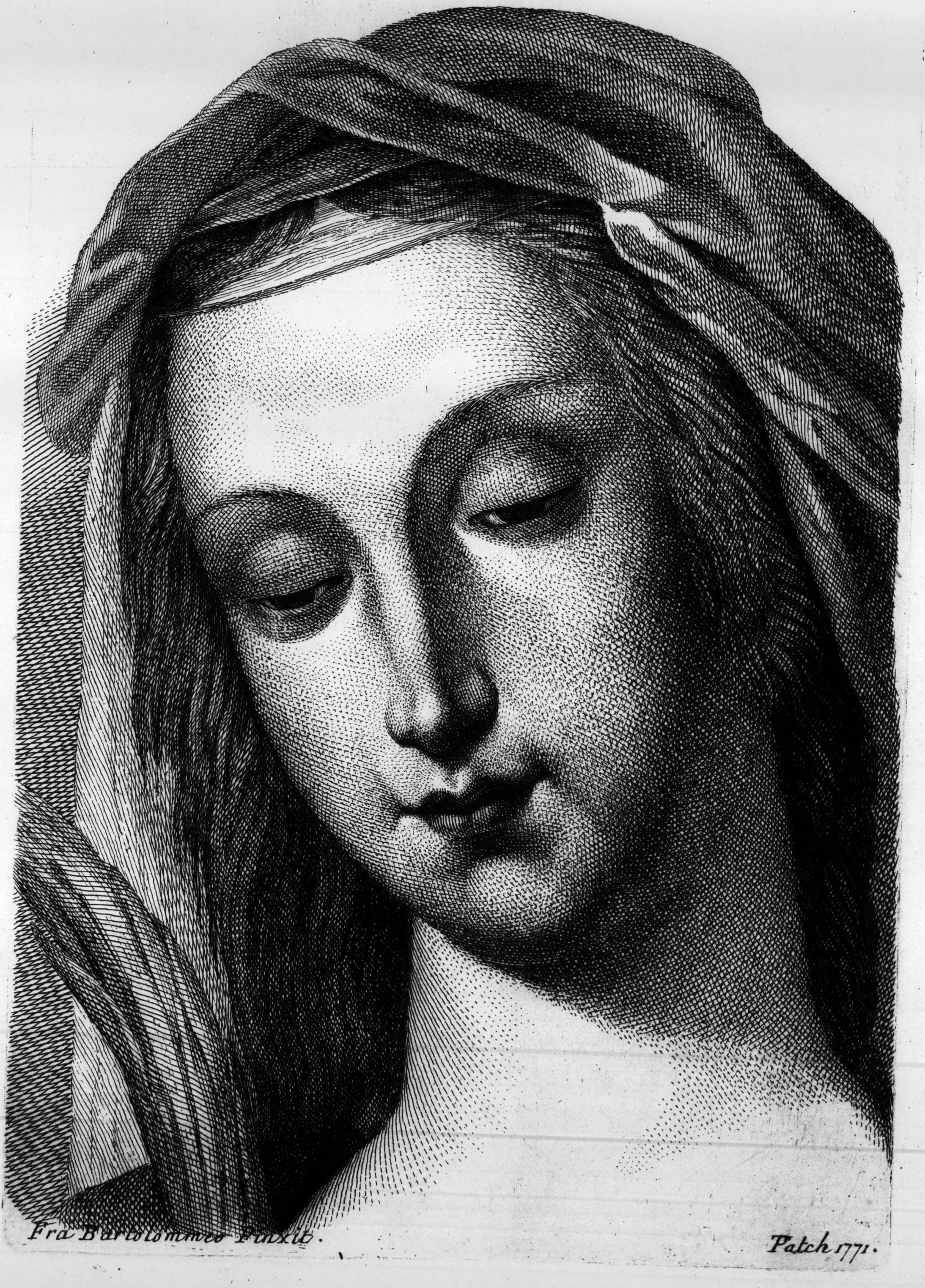
G.R. III

N°. XXIII.



G.R III
BRITISH MUSEUM

N° XXIV

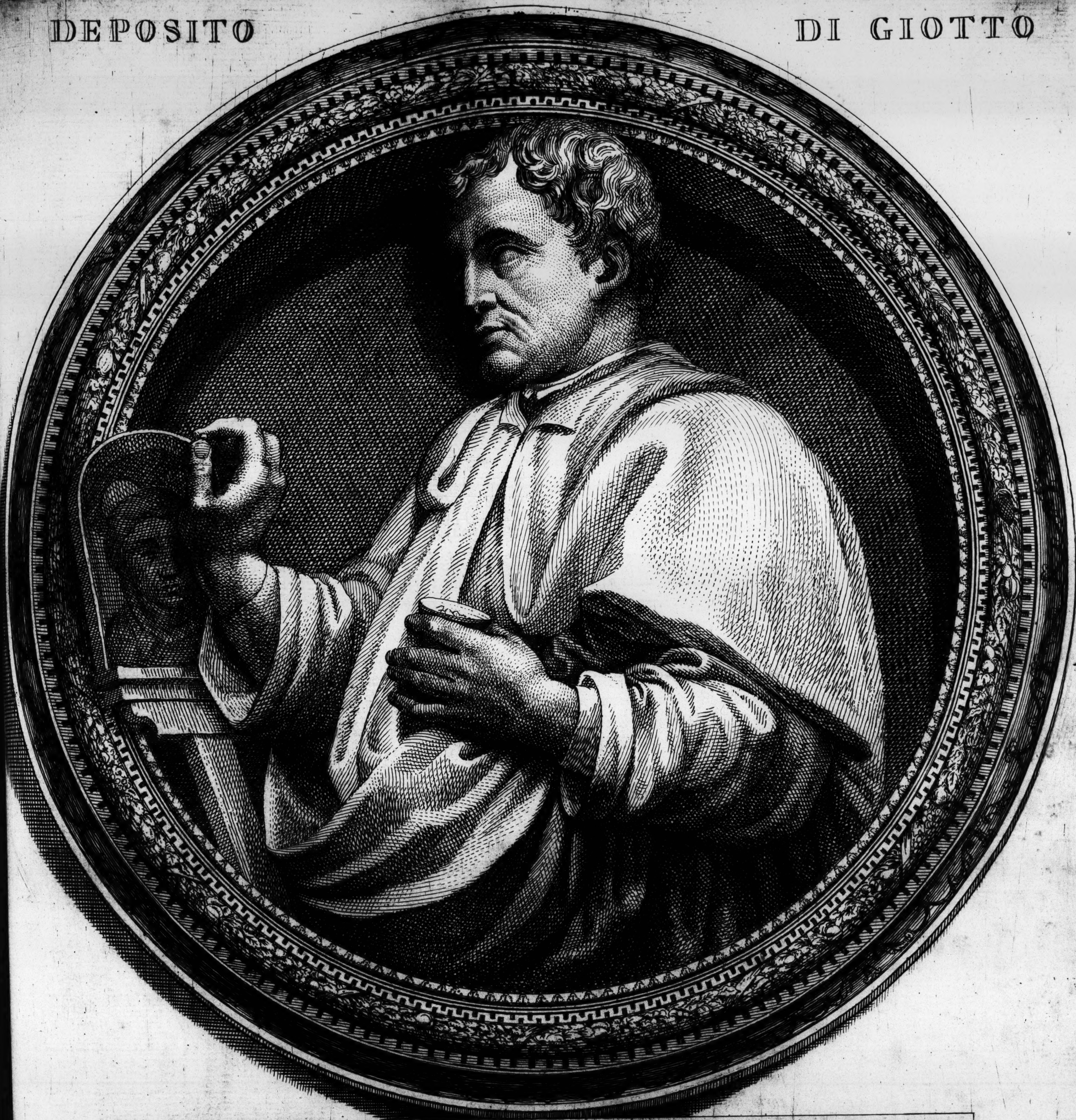


Fra Bartolommeo Pinxit.

Patch 1771.

G.R. [illegible]

DEPOSITO DI GIOTTO



ILLE EGO SVM PER QVEM PICTVRA EXTINCTA REVIXIT.
CVI QVAM RECTA MANVS, TAM FVIT, ET FACILIS.
NATVRÆ DEERAT, NOSTRÆ QVOD DEFVIT ARTI.
PLVS LICVIT NVLLI PINGERE, NEC MELIVS.
MIRARIS TVRRIM EGREGIAM SACRO ERE SONANTEM.
HÆC QVOQVE DE MODVLO CREVIT AD ASTRA MEO.
DENIQVE SVM IOTTVS, QVID OPVS FVIT ILLA REFERRE.
HOC NOMEN LONGE CARMINIS INSTAR ERIT.
OB. AN. MCCCXXXVI CIVES POS. B. M. MCCCCLXXXX.

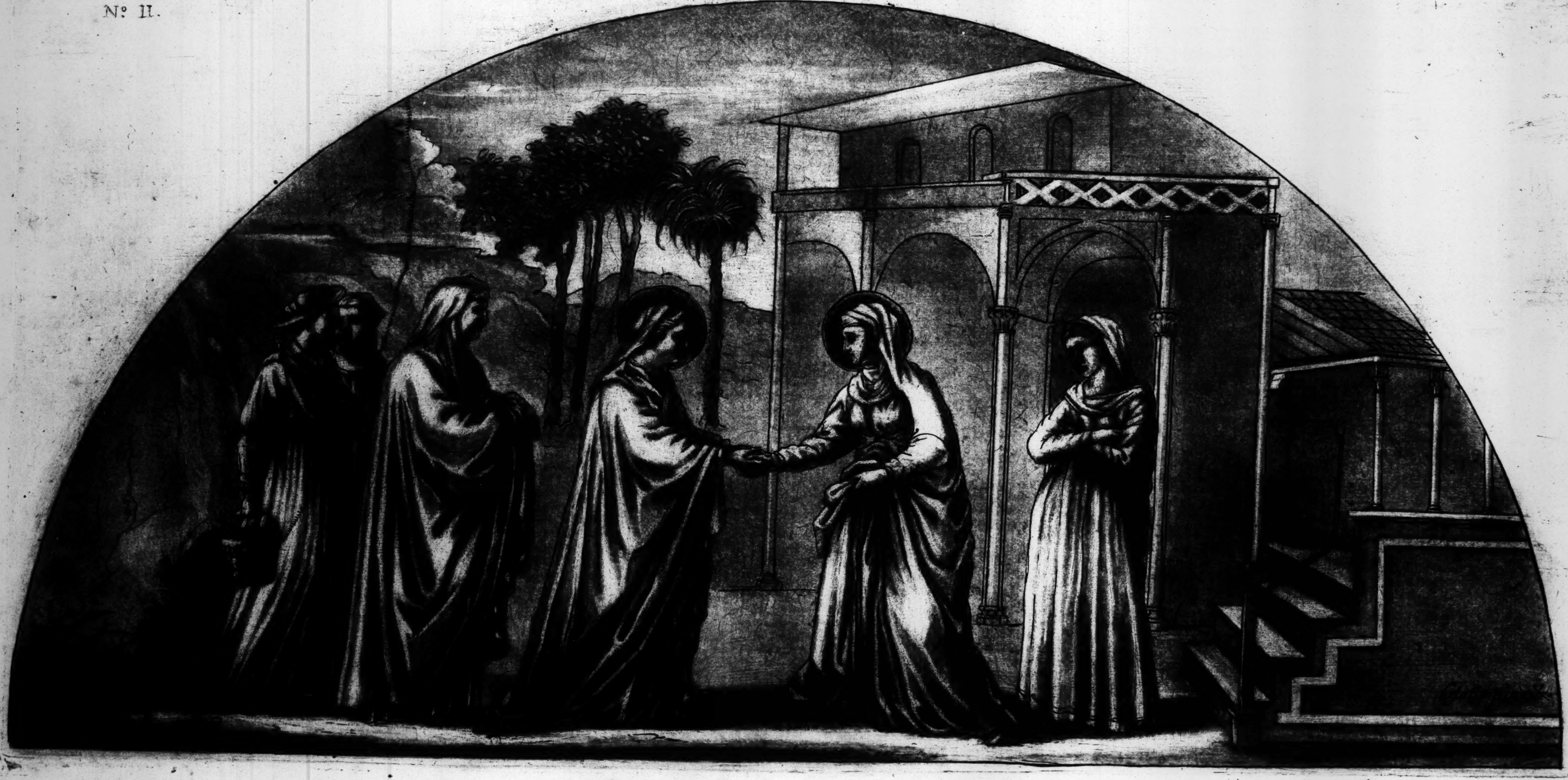
Per publico decreto, e per opera, et affezione particolare del Magnifico Lorenzo Vecchio de Medici ammirate le uirtù di tanto huomo, ſu poſta in Santa Maria del Fiore, l'effigie Sua Scolpita di marmo da Benedetto da Maiano Scul. ecc.te con gli ſopraſcritti verſi fatti dal divin huomo M. Angelo Poliziano.

Vaſari pag. 133.

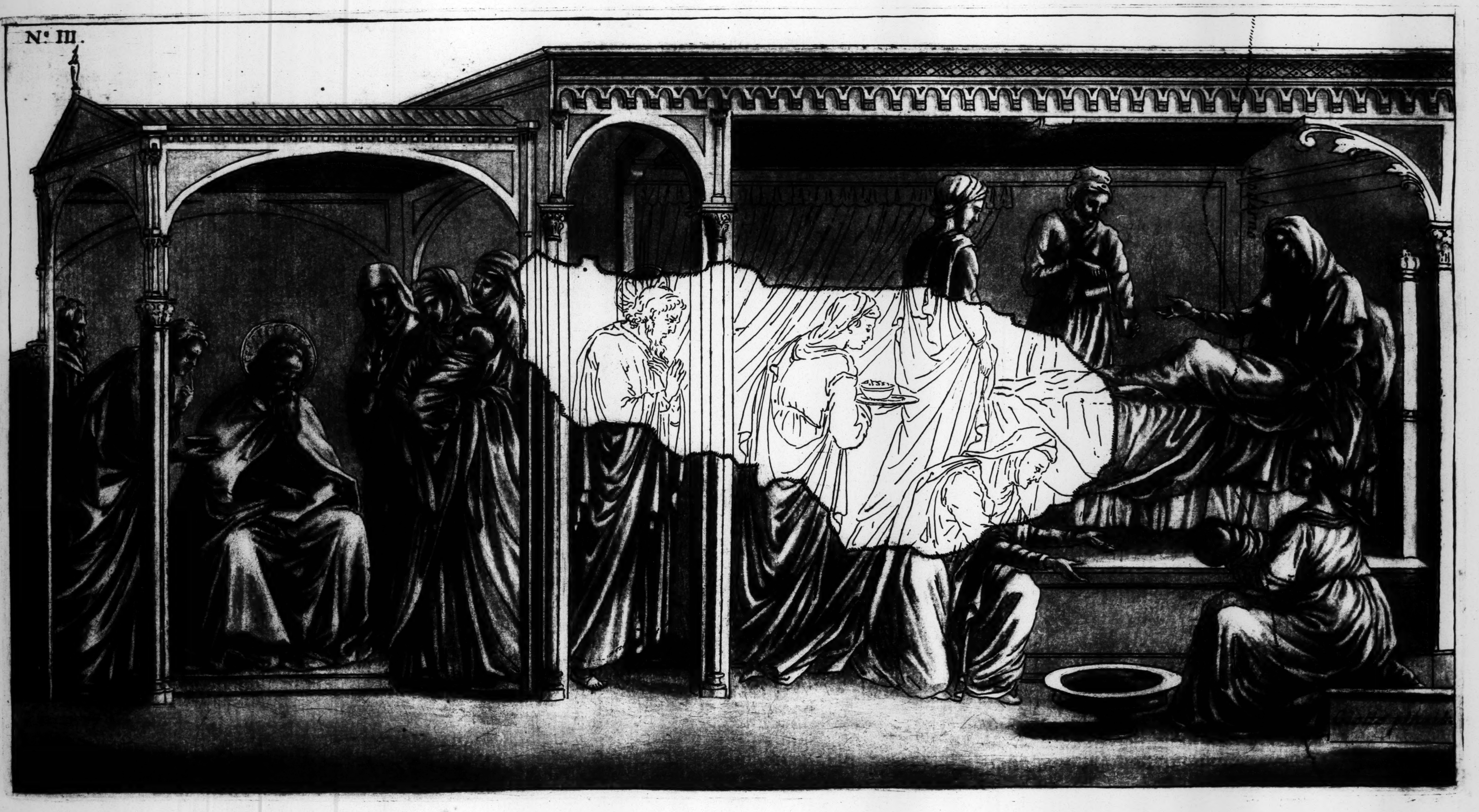
Patch.

G.R

Nº II.



N° III.



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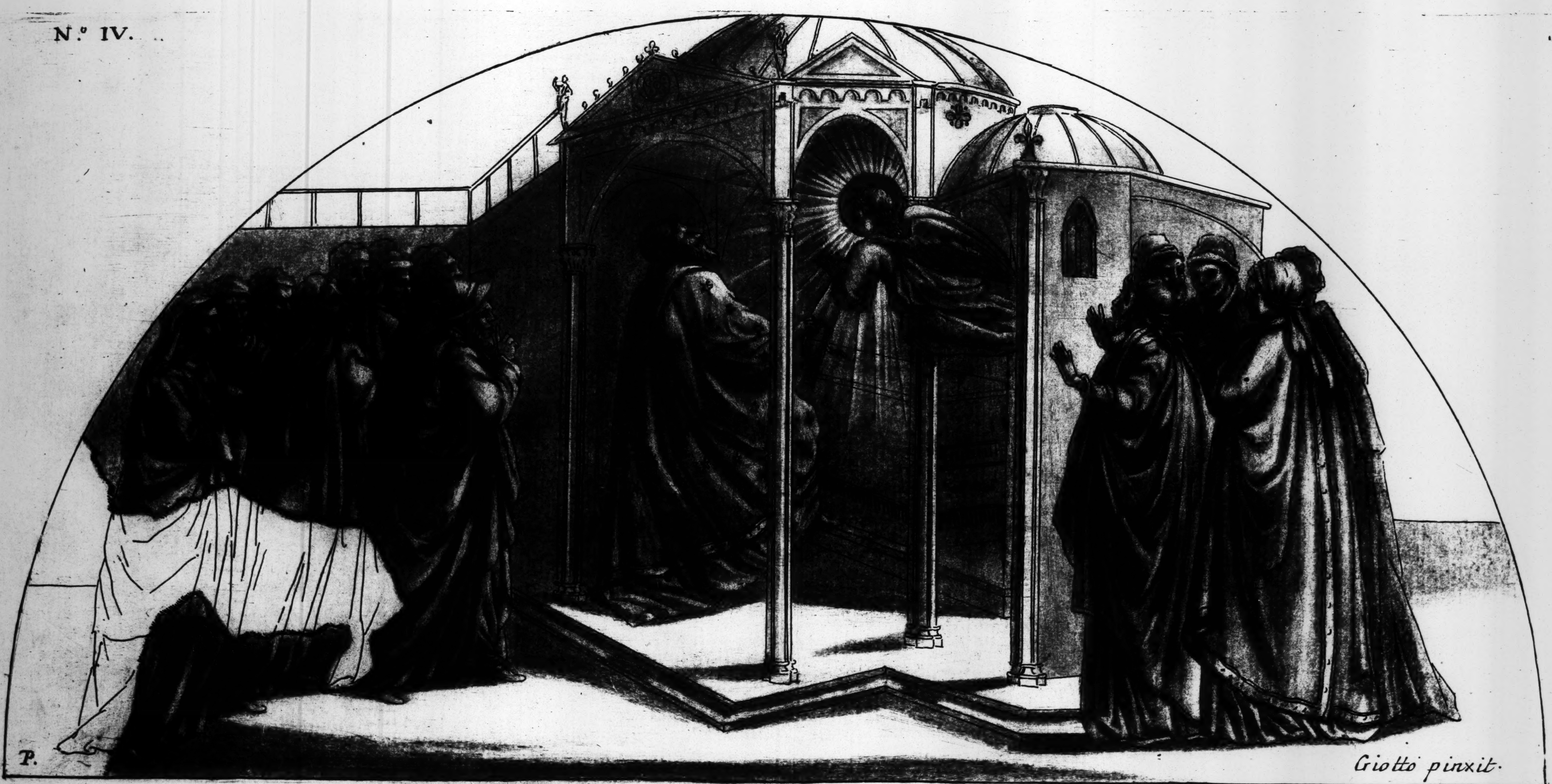
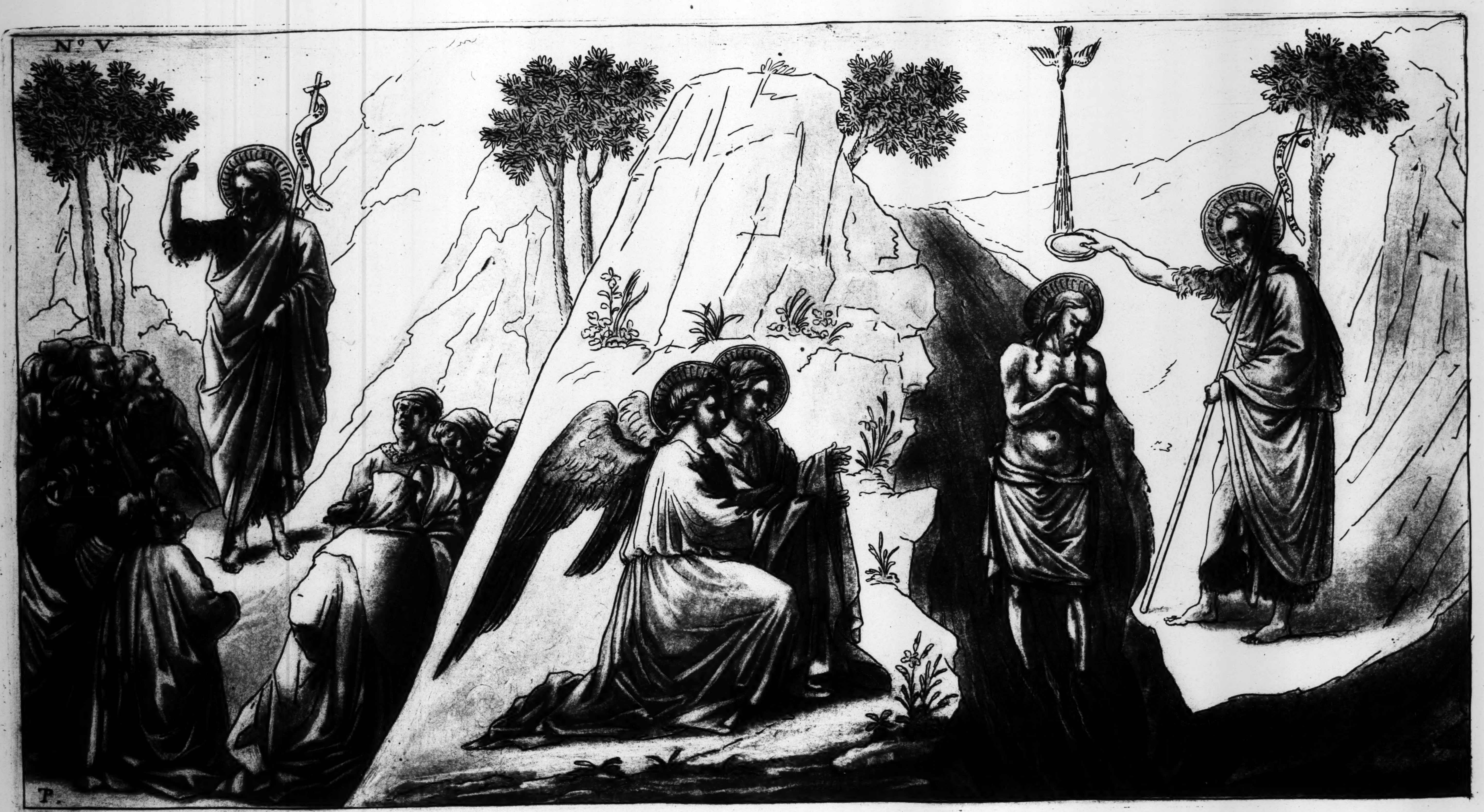


P.

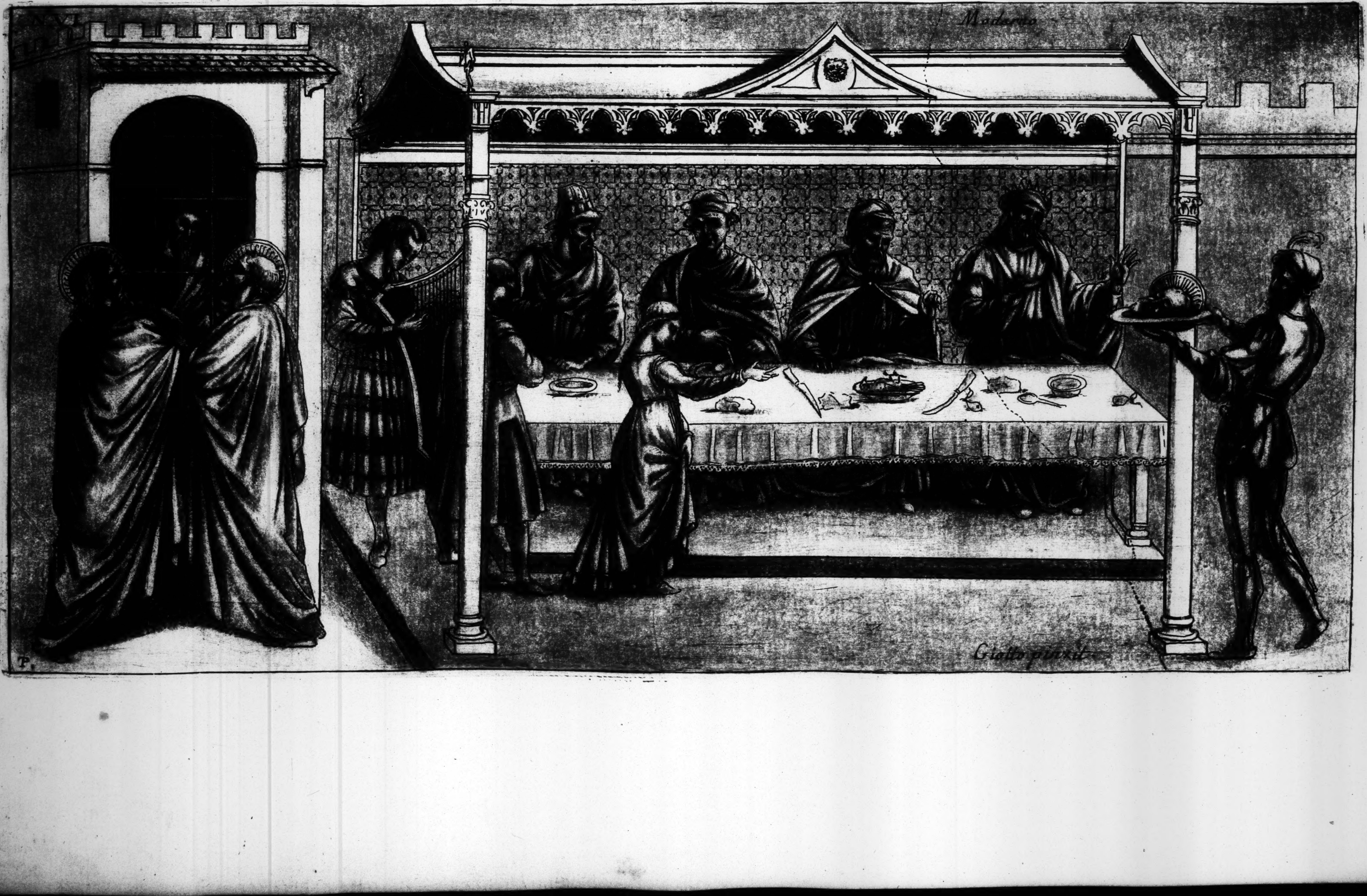
Giotto pinxit.

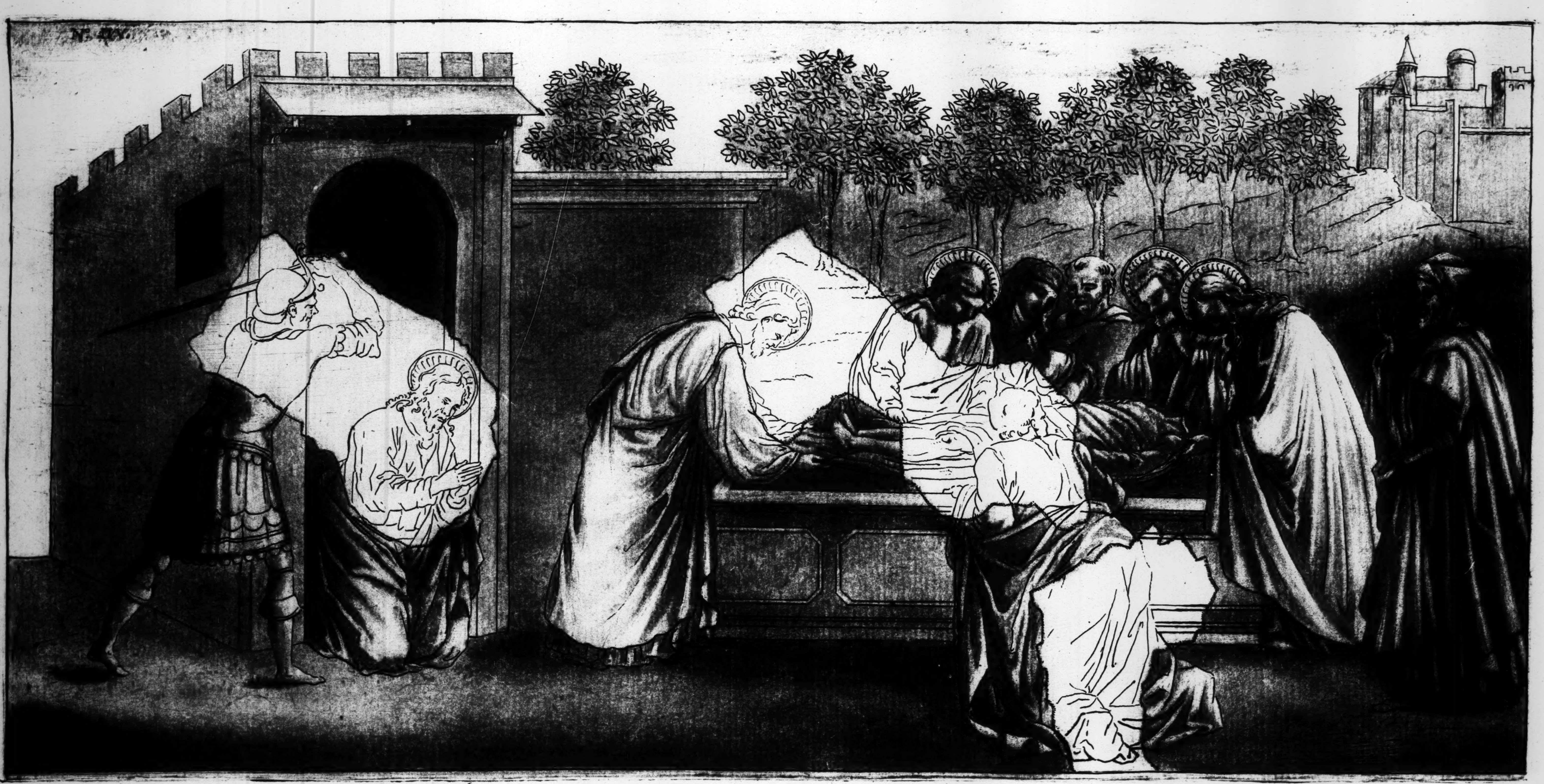
[illegible]

N° V.


AGNVS DEI
ECCE AGNVS DEI
P.

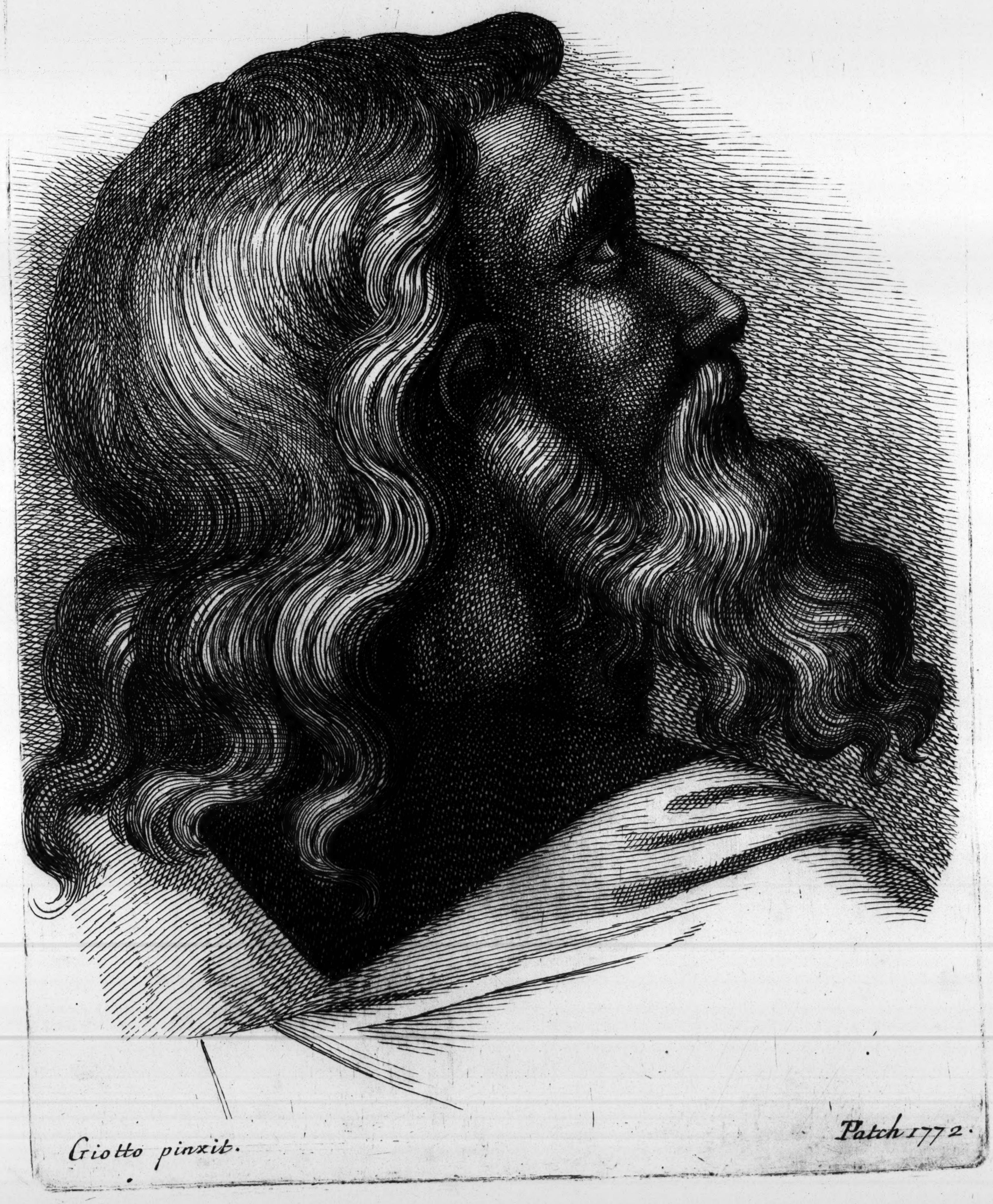
[illegible]


XVI
Maderno
P.
Giotto pinxit


N.º XIV.

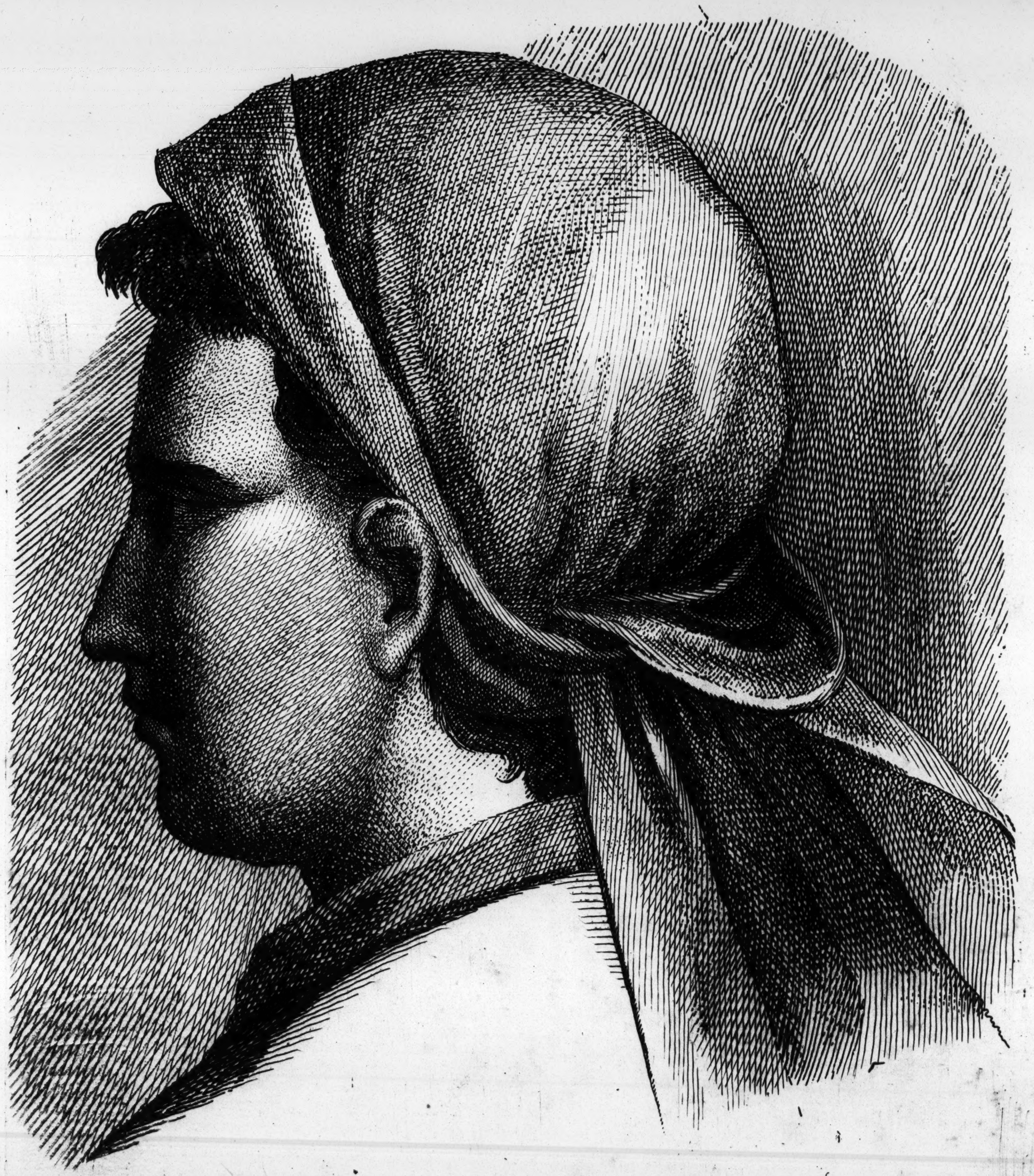
[illegible]

Nº. VIII.



Giotto pinxit. *Patch 1772.*

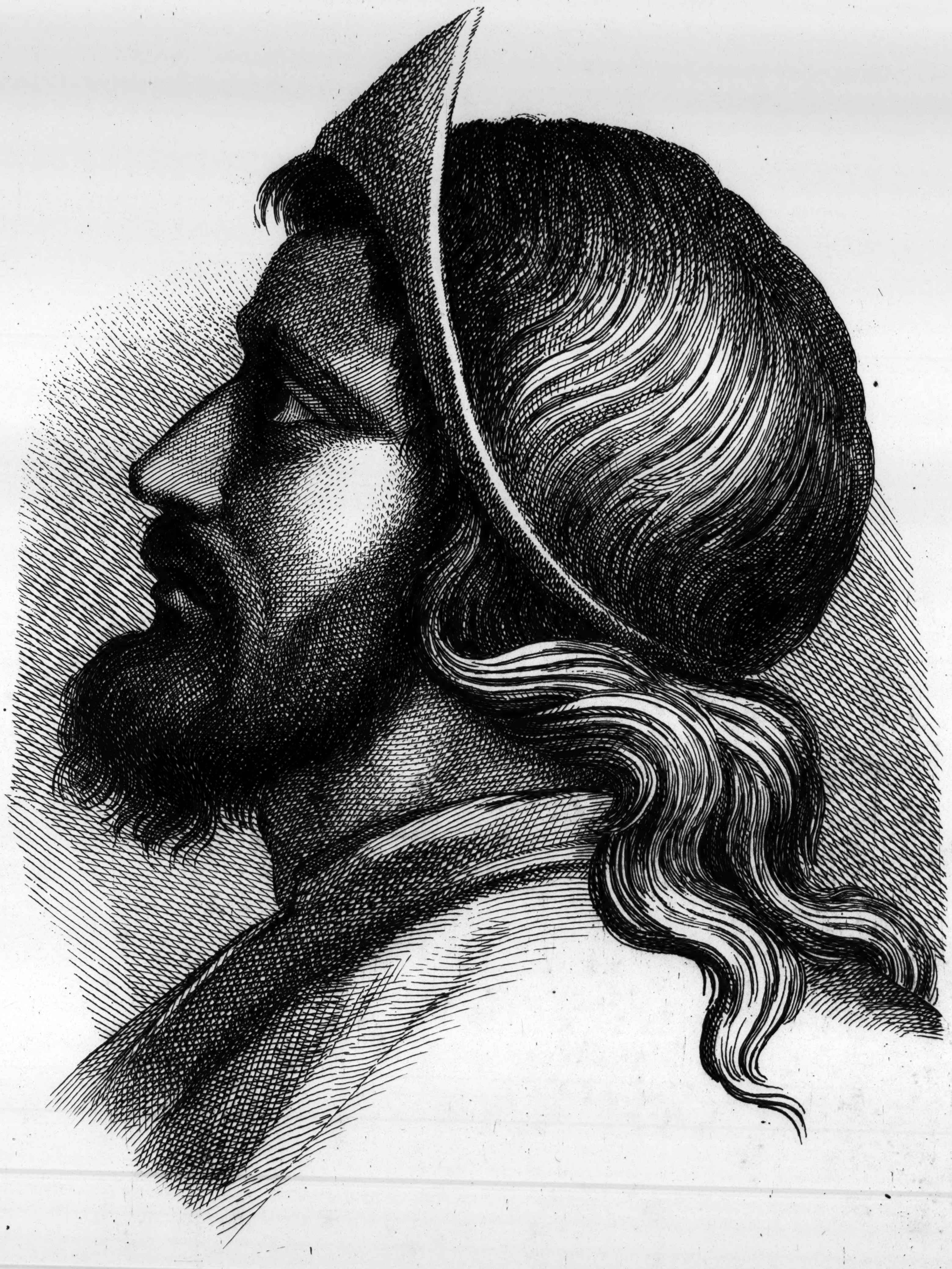
N.º IX.



Giotto pinxit. Patch 1772.

[illegible]

N°. X.



Giotto pinxit. *Patch 1772.*

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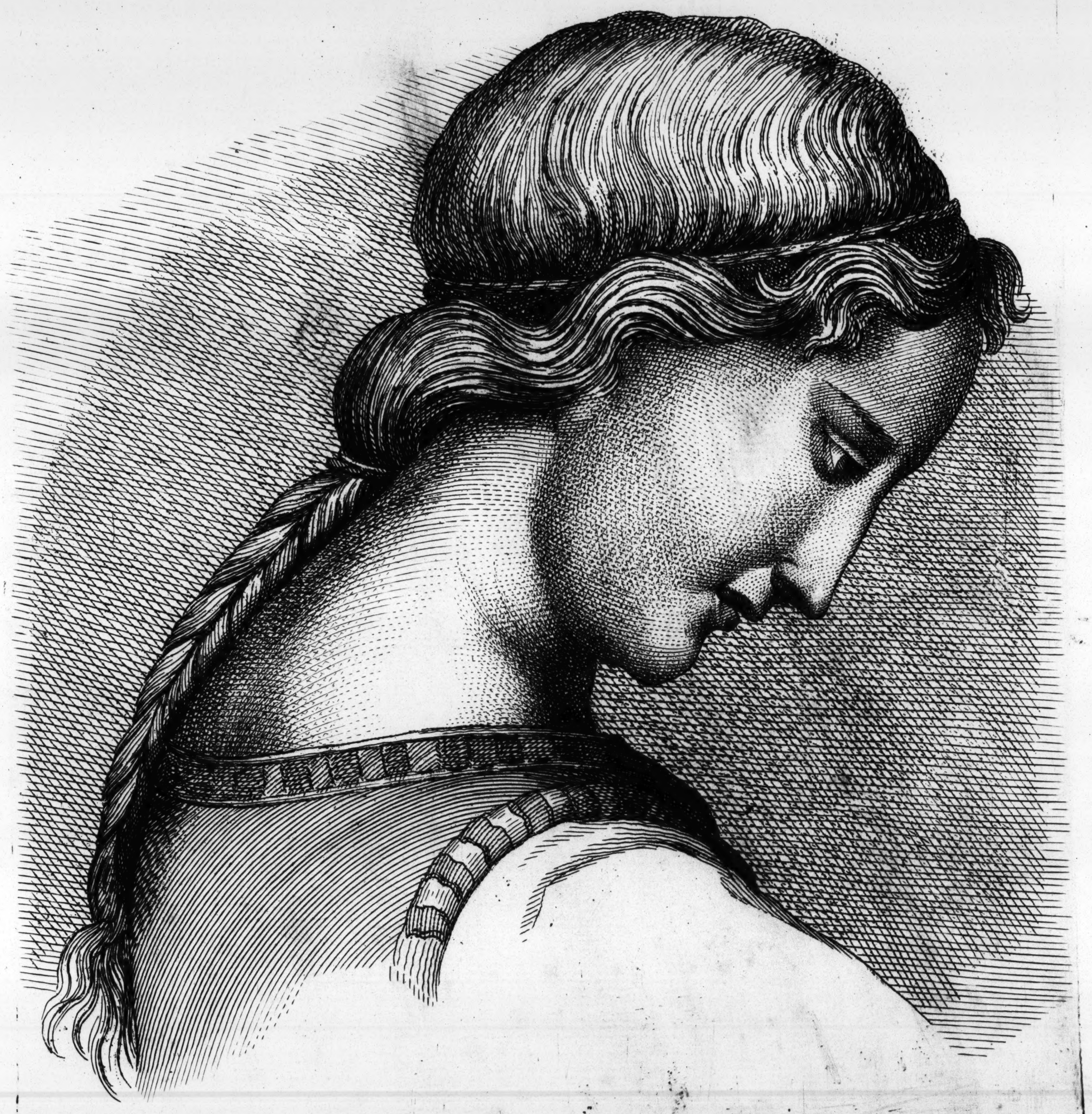
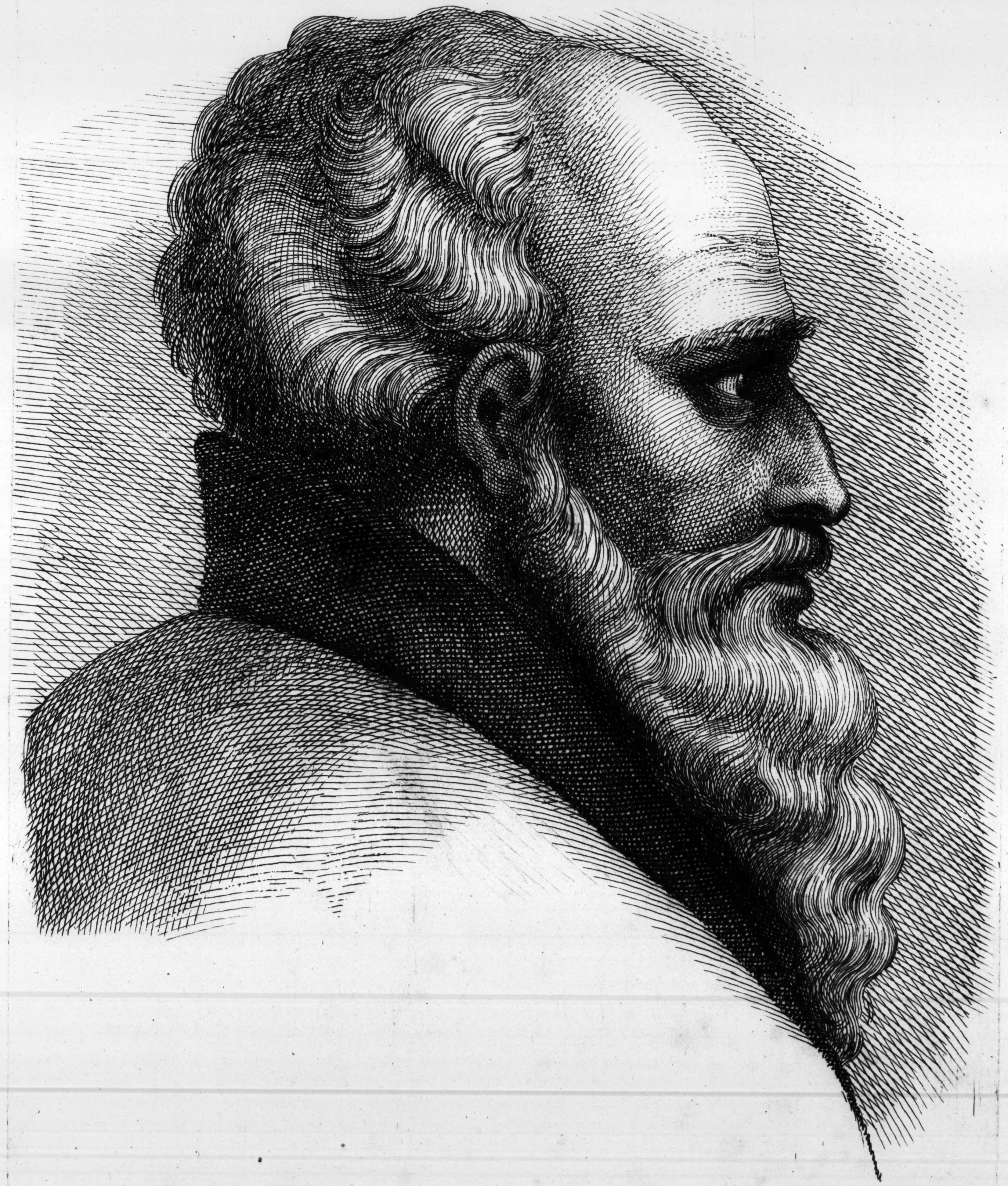
N°. XI.



Giotto pinxit. *Patch 1772.*

G.R III.

N°. XII.



Giotto pinxit.

Patch 1772.

G.R. III.
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